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FOREIGN NEWS AND MANY OTHER AMERICAN AND EUROPEAN NEWS FEATURES

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Edward Johnson, Lawrence Tibbett and Editha Fleischer Also in Cast—Other Operas

CARMEN, JANUARY 13

Friday, the 13th, was the date set for the revival of Carmen at the Metropolitan, where its popular strains had been silenced for several years. The colorful Maria Jeritza, casting aside, apparently, any superstitions, drew one of the largest audiences in years. It was a brilliant gathering and if one were to give a list of notables present, including singers of present and past vogue, it would be easier to say who was not there. As early as seven forty-five, every inch of standing space was occupied, and, for a change, the boxes were well filled when Hasselmans appeared to start the evening off with the familiar and dashing prelude to the first act. That over, the huge audience sat back and waited of course, for Maria Jeritza. What manner of Carmen would she unfold? It would be something original, there was no question of that—and it was.

Soon the dashing Viennese songstress appeared on the balcony, literally flew down a winding flight of stairs, jostling the admiring soldiers as she swept past, even kicking one who verged on familiarity. With a lighted cigarette in the corner of her mouth, she began the Habanera, singing, in this way, some half a dozen bars, and then with another puff, continued the rest of it.

During these fleeting moments, one noted that her dark, short wig was not unbecoming, perhaps, because it was not jet black, and she wore an orange velvet shawl, with low heeled slippers to match. How often one wished during the first two acts that Jeritza had worn high heels, or even the low Spanish ones. Nevertheless, Jeritza was her attractive self, as always. Slender and lithe, she moved all over the stage. Don Jose she annoyed by putting her foot on his knee, and when abruptly shaken off, more deftly stamped on his foot. . . . then all of a sudden, mockingly, she threw a large red rose right into his face.

Later her quickly enamored Don José was treated to some variety of dance, to the audience's amusement, and right on top of her singing the Seguidilla lying prone on the work-table. We must say, here, that the first act was by far Jeritza's best. In it she did some clever work and, while the music lies too low for her high soprano voice, she sang generally well, although as the performance progressed, one realized that Jeritza was not in her best vocal condition. Perhaps, with additional performances, she will work into the role more, vocally. Historically, she holds interest, even though one cannot call her the ideal Spanish type. Jeritza's Carmen is as yet not so deeply imprinted on our mind as are her Elizabeth and Tosca. Time, however, may tell.

Edward Johnson looked the part of a Don José who would attract the attention of fickle Carmen. He acted up to Jeritza in a manner that was entirely convincing. Mr. Johnson, however, has been heard to sing better, so has Lawrence Tibbett, the Escamillo. The audience was fickle, just as well as the Carmen was on the stage. After Editha Fleischer, the Michaela, sang her third act aria, she was given what might be easily called the ovation of the evening. The huge audience kept applauding until even Miss Fleischer seemed surprised. In their bits as Mercedes and Frasquita, Merle Alcock and Charlotte

Ryan were more than just noticed because of voices that were pleasantly fresh.

One of the most enjoyable features of the first act was the splendid work done by the boy members of the choral school which is directed by Eduardo Petri. Vocally they were excellent and Mr. Petri deserves great credit for their accomplishment.

The ballet in the final act, a gorgeous spectacle, was



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LAURENCE WOLFE,

tenor, who gave a most artistic recital at Town Hall on the afternoon of January 16. Mr. Wolfe listed on his program, in addition to German, French, Russian and English songs, an unusual group which included the composers Knab, Mahler, Jurgens and Frankenstein, the three Knab numbers showing Mr. Wolfe to be a master of subtle nuances.

headed by Rosina Galli, herself, and Giuseppe Bonfiglio, who seems to improve with age. It brought the next best demonstration of the evening from the audience. Hasselmans gave the score a spirited reading and shared in the curtain calls. Carmen is with us again—her popularity increases

as the years roll by, and one looks forward with interest to future performances at the Metropolitan Opera House.

RIGOLETTO, JANUARY 9

Amelita Galli-Curci made her third Metropolitan appearance of the season on January 9, in the role of Gilda in (Continued on page 39)

Sir Thomas Beecham Leads the Philharmonic

British Conductor Scores With Interesting
Vital Interpretations—Vladimir Horowitz
Effects Brilliant Pianistic Debut

Another guest conductor of the Philharmonic Orchestra has been introduced to New York in the person of Sir Thomas Beecham. He made his debut with that organization at the concert of Thursday evening, January 12.

The program, a strangely constructed one, comprised a Handel group, consisting of the overture to Teseo, a musette from Il Pastor Fido, and a bourrée from Rodrigo; the intermezzo The Walk to the Paradise Garden, from Fritz Delius' opera A Village Romeo and Juliet; the Tschai-kowsky B flat minor piano concerto (Vladimir Horowitz, soloist); Mozart's C major Symphony (Köchel 338); The Hunt and Tempest from Berlioz' The Trojans, and the prelude to Die Meister-singer.

It may be said at once that Sir Thomas Beecham fully justified the praises that had previously come from Europe concerning his true musicianship and his powers as an orchestral interpreter. He had a cordial initial greeting when he faced his first New York audience, and before the end of the evening the polite applause had changed to enthusiastic recognition of his exceptional talents.

Slow and courtly was Sir Thomas' walk to the conductor's stand, but once the music had begun he was all animation, physical alertness, and temperamental impetuosity. He bent, flexed, crouched, danced, walked about, waved his arms in huge flail like gestures. Every fibre and muscle in him seemed to exhibit response to the pages he was performing. Apropos, he dispensed with the printed scores, and conducted everything from memory, even the accompaniment to the Tschai-kowsky concerto.

If Beecham's appeal to the eye is of fascinating interest, his address to the mind and heart of the listener constitutes no less an attraction. The musical purposes of this English master of the baton are based upon deep knowledge, abundance of emotional reaction, and a rich and suggestive imagination. He made his performances of arresting authority and picturesqueness. One felt that the guest was giving full musical values and at the same time tinging them with personal ideas of their beauty, their significance as "story."

Beecham's analysis of a score reflects thoroughness, but makes the details into an organic flawless whole. His readings never suggest shreds and patches of "effects" but a smoothly flowing and continuous broad line of exposition. He does not overstress accents or dynamics. He seeks constantly for beauty of tone, for polish of phrase, for contrast in emotional coloring. His plans and achieves fine climaxes. His tempos, never radical, are free from rigidity.

The Beecham baton gets the results he designs. The Philharmonic Orchestra responded with vim and accuracy to every indication of the leader, and it was evident that he (Continued on page 42)

American Opera Company's Performances Delight New Yorkers

A Reconstructed Faust and an Equally Interesting Butterfly, the Offerings of First Week—Casts Excellent—A Credit to Director Rosing

On the evening of January 10 the American Opera Company gave the first opera of its season at the Gallo Theater. Last year Vladimir Rosing brought his company down from Rochester, where it had been trained at the Eastman School, and gave a few performances of opera at the Guild Theater. The reception was so encouraging that it was decided to enlarge the undertaking and to give opera in English not only in New York but also on tour throughout the country. The American Society for Opera in English was then formed, with William T. Carrington as president, Richard Strong as vice-president, Otter Stewart as secretary and treasurer, and Vladimir Rosing as executive director. The aims of the society are as follows: "To establish a permanent opera company whose members, including singers, orchestra and technical and executive staff, shall be

American; to present opera in the language of its audience, staging its productions with a view to enhancing the dramatic as well as musical values; to employ the best English translations obtainable, and to pay the most scrupulous attention to English diction; to work toward the development of an American school of music drama by offering American operatic composers a medium for the production of their works; to give operatic performances at prices within the means of the average theatregoer."

How these aims are to be carried out in actual practice was shown in the performances given during the past week. The first opera was Faust, and it was repeated on Thursday and Saturday evenings. On Wednesday and Friday evenings and Saturday matinee Madame Butterfly was given, and operas for the second week included these

two and the Marriage of Figaro. In the Faust, as given by the American Opera Company, there are two Fausts—Dr. Faust, philosopher, sung by Patrick Killkelly, and Faust the cavalier, done by Clifford Newdall. Siebel, instead of being a young lady, was a youthful tenor, Edison Rice; Mephistophelee, not the devil, but evil embodied in an intellectual, was sung by George Fleming Houston; Valentin was Mark Daniels; Marguerite, Natalie Hall; and Martha, Brownie Peebles. The conductor was Frank St. Leger. The English diction was in the hands of J. Campbell McInnes; the stage director, Michio Ito; the English adaptations by Robert A. Simon, and the master of ensemble, Gerald Reynolds.

The Faust that was shown on this occasion was so revised as to make of it so far as possible a music drama rather (Continued on page 42)

Giovanni Battista Pergolesi: Raphael of Music

By Adelina O'Connor Thomason

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JOHAN THE BAPTIST is a very great name in Italy, and when two proud young peasant parents, Anna Victoria, and Francesco Andrea Pergolesi bestowed it upon the small son born to them at midnight on January 4, 1710, in a low room above a corner cobbler's shop in the little town of ancient Jesi, there was nothing to suggest that the mite called Giovanni Battista, would come in twenty-six short years of life to be known throughout the world of his day as the Raphael of Music.

The Pergolesi family is said to have originated in the nearby city of Pergola, and following a not uncommon custom of the Italians, in naming themselves after their native towns, these, whose true name was Draghi, adopted the name of Pergola, and called themselves thereafter, the Pergolesi.

Biographers of Giovanni Battista Pergolesi are many, and all agree upon the gigantic musical intellect of the wonder boy; but one and all dispute his name, his age, and his birthplace. Standard musical dictionaries, however, give his native town as Jesi, an obscure village which lies over the mountains of the Apennines, not far from the shores of the Adriatic Sea.

It was a short day's journey from Rome across the heart of Italy to Jesi, and I prepared to leave the Eternal City at five o'clock on a scorching summer morning. Although it was only just past daybreak, a great crowd was gathered where the bright red train stood ready to depart. This was the only train of the day eastward to the sea, and groups of summer vacationists with numberless dark-eyed, chubby children waited, and jabbered in all the dialects of Italy, and boarded and packed the 'train de luxe,' as a bright yellow sign hanging on the side of a carriage door announced it to be! Not because of its beauty was this a 'train de luxe', but because of its speed.

A tin whistle sounded a warning, clear in the hot morning air, and the long line of scarlet carriages creaked slowly out of the station and crept beyond the quiet city out on the broad Roman Campagna.

A great forlorn waste of country stretched ahead. The meager summer harvest had been gathered, and peasants stooped here and there in the dry fields singeing the darkened stubble. A pleasant smell of burning grass blew through the open train windows. Mistily the foothills of the far away Apennines rose. Towns perched high on jagged rocks showed against the hot blue sky, like turrets of block houses, and thin roads wound in dusty whiteness up the hillsides. A green river rushed beside the tracks, and the train, picking up sudden speed, dashed headlong into a deep gulch, where on either side, the mountains rose to sheer appalling heights, and huge masses of soft limestone gleamed icily white, enclosing the scarlet train.

A country road lay beyond the valley, and motor cars appeared, and donkey carts laden down with sagging wine casks. Peasants, in fields beyond, blinked in wonder at the dashing train. All day long the way became more lovely as the mountains were left behind, and every mile of country flowered as Jesi appeared in the green distance.

At night fall the whistle sounded softly in the quiet air, and the long, weary line of dusty cars drew slowly into the grey-white station shed. A few tired, but passengers stepped out into the lighted circle under a solitary gas lamp. The vacationists continued on to the sea.

One long, straight line of road lay ahead, leading to the distant town, and cab drivers and chauffeurs lined up against the station wall, screaming out their different prices for the three mile ride to Jesi, and fighting one another with their fists and raucous voices, mobbed the dozen passengers and grabbed at the luggage, demanding fares which I knew to be absolutely illegal. Each and every man had a different price but this was no time to argue. The cabs were filling up fast and if I hesitated over the eight lire or the six or ten, I should be left alone to walk the dusty, three miles to the village.

We rattled and banged over uneven pavements through the dark over the bit of straight road, and turned and wound through walled lanes scarcely wide enough for a rickety horse cab to creep through; and then around a corner a splash of bright light appeared, and the principal square of old mediaeval Jesi was reached. With a wild crack of his whip my especial driver jerked his bony horse to a dramatic stop before a small inn, and loudly called, 'Albergo Centrale.'

A pink inn rose from a cobbled street. Green shutters closed innumerable windows and flowers tumbled in profusion from deep iron railed balconies. Small shops crowded the pink hotel and scores of after dinner coffee drinkers gathered around a hundred wirelegged tables before the sidewalk cafes of the square.

At the small entrance of the Hotel, a fat and pretty woman in a green porter's apron greeted me, and smiled as joyfully as if she had been always expecting an American to appear in little obscure Jesi, (far off the beaten track of the tourist) and here at last, she was delighted to behold one; the first no doubt that she had ever seen. She called the head waiter from the dining hall to show me to my room, for that seems to be the province of the head waiter to show the rooms and quote the prices to the guests. He wore a huge bunch of keys around his waist and led the way up a flight of old stone steps, steep and grooved. After each five steps of the ancient high stairway, there was a stone landing and a comfortable stone bench, where he urged me earnestly to stop and rest.

Chickens scuttled before us and after, and many cats and kittens appeared in unexpected places. At what was called the second floor we halted; but it had been many and many a weary five step flight from the first floor to the second.

A tiny white box of a bedroom gleamed clean and bare. The bed linen was hand woven and fine, and heavily hung with lace. The waiter said that, though this room was very dear, naturally, all of the cheaper rooms were occupied and he was desperately sorry and apologetic to have to ask me twelve lire for the night—fifty cents. Thick mosquito nets

hung on wires over the windows and bed, and before day-break they were only too necessary.

Morning dawned with a true Italian summer blaze in the ancient grey stone village, where narrow cobbled alleys stretch away in all directions. Four age old streets flanked the stone paved square, and striped awnings of gorgeous colors hung limp and heavy before the door ways of the shops, sheltering the inmates from the glare of the burning sun.

One narrow street before the pink hotel runs from the square in a long stone line, the great blocks worn smooth and thin and slippery by the feet of passers-by for two thousand years and more. This small principal street of Jesi has been given many different names, all down the long centuries, but today they call it the Corso Vittorio Emanuele.

Small shops peer out of walls as the ways scraggles down a narrow length, and in a quaint and dried up book store, I found a gracious old gentleman shopkeeper, and asked him for a guide book to Jesi, that I might find in all the labyrinth of winding streets the humble place where was born the musician Pergolesi; and I asked also, if he had a book on the life of the young composer.

The old man bowed low and declared, to his intense sorrow, that no book on the life of Pergolesi could be found in all the narrow confines of old Jesi.

"Alas! He died so young!" But he could swear by the Madonna that precisely such a guide book to the village as I desired was somewhere within the walls of his old shop—"Ah! But where?" and had the Signora only the patience to wait, and come back in half an hour, and he would most certainly have it in hand!

Patience was easy in this old fascinating bit of creation so far removed from automobiles and bicycles and tram cars, where the only mode of transportation was a donkey cart or a leisurely walk on ones own feet, and I turned slowly down the grey old Corso. Children gathered and stared and followed, overcome with wonder at the sight of an unusual figure from an unfamiliar world.

Far down the Corso shops became less frequent and gave place to dwellings hidden behind old crumbling walls, and wilting trees hung wearily over the tops. A small Park, 'The Square of the Statue,' led from the Corso; and I saw here, brilliantly expressed, all the pride and deep appreciation of Jesi for its distinguished son, Pergolesi. A sculptured marble group rose in startling beauty from the midst of the green place.

The figure of the boy Pergolesi stands tall and handsome, curly haired and beardless, smiling at the Reaper Death, who advances toward him scythe upraised; and a beautiful woman, Symbol of Music half detains the cruel blade from falling. The boy smiles fearlessly, almost gladly, at his destiny, and gold letters read;

THE DIVINE PERGOLESI

1710.....1736

A fountain below drips bright water from two wide mouthed stone masks of Comedy and Tragedy and pigeons strut before the statue and dip their wings in the brimming basin.

The Square of the Statue marks the place where the Master was born, and all around it low huts huddle, but the home of Pergolesi is demolished, and the spot where the house stood is laid out in this small Park. On an ancient dwelling, near the circle of green, a marble tablet is fixed.

NEARBY, ONCE STOOD THE HOUSE WHERE WAS BORN,
GIOVANNI BATTISTA PERGOLESI
JANUARY 4, 1710.

TIME AND THE ELEMENTS HAVE DESTROYED
THE NATAL DWELLING.

HIS FAME AND HIS GLORIOUS NAME WILL
GO DOWN THE CENTURIES.

Although the confines of Jesi reach out to great lengths and breadths there is no memorial to Pergolesi within the walls of the town save only this square and the statue. From this flagged corner where the Memorial now stands, Pergolesi went away, a charity boy of fifteen to study music at the Conservatory of the Poor of Jesus Christ, in Naples.

The son of the village shoemaker was hardly big enough to hold a violin in his hand when he was astounding the people of Jesi with his genius, and through the influence of a nobleman of the village, Count Cardolo Maria Pianetti Manelli, he was given lessons by a local master, Francesco Santini. Subsequently the brilliant extemporizing of the boy led the wealthy and benevolent Manelli to persuade the poor parents to part from their only child, and he provided money for Pergolesi's studies.

The Conservatory of the Poor of Jesus Christ stands on a dreary, winding back street of Naples, the Via Jesus and Mary; and in the many decades that it has rested its venerable old back against a vine-covered crumbling wall, many and many of the great musicians of Italy have passed through its doors as students.

The grim facade of the Academy, long, low and burnt yellow with the suns of many centuries, faces the open street where tiny shops peer out of crevices and overhanging trees hide humble dwellings. Shining chestnuts, hung for sale on thin strings like pop corn, swing in the slight breeze, and dried eels decorate a fish market window, where an electric lighted crucifix keeps watch. Hens and turkeys cackled and gobbled. Candles blinked in a corner shrine and unexpected gardens blazed suddenly, around a turn in this congested street. Goats waited patiently at doorways to be milked, little boys gambled on the cobbles, overlooking all, is the old, old Academy of the Poor of Jesus Christ.

An arched gate gives entrance to a balconied courtyard, where flowers bloom, richly falling from a hundred window boxes, and orange trees blossom by grey walls and thin grass struggles up between rough stones. Cats chased each other madly at the sight of a stranger in this still, secluded, place, and a group of little girls played quietly in a corner. The Conservatory is now being given over to private flats

and after two hundred years of service, the old Academy soon will be no more.

"The Conversion of William of Aquitania," the first composition of Pergolesi to see the light of day in public presentation, was given here in 1731, by the monks of the Monastery of St. Agnello Maggiore. Between the acts, the austere and solemn brothers performed a comic intermezzo, 'The Music Master' and it was the intermezzo and not the serious composition which presaged the young Pergolesi's fame, and gained him recognition and patronage in Naples. There followed shortly after, the famous composition 'La Serva Padrona,' so soon to be a favorite operetta in every theater in Italy and here in the old Academy of the Poor of Jesus Christ, were written the first of those great masses which introduced dramatic music into the church.

At twenty-one years, recognition and fame were won for Pergolesi, but there waited just around the corner, in the future, his great love tragedy and sad young death. Among a few rare mementos of the composer, preserved in the Archives of the Royal Conservatory of Music at Naples, there is a letter written in his hand, addressed to his friend Prince Colobrano of Naples. It reads in part:

I was presented one day to Maria Spinelli.

In the earliest days of his success Pergolesi was much patronized by the nobility of Naples for his youth, his beauty, and his genius, and a princely family, Spinelli, admired and entertained him frequently in their palace; but the love which sprang up in the heart of the boy for the daughter Maria Spinelli, and her passionate love for him in return, was an unexpected and disastrous happening in the Spinelli household! Pergolesi, although the rising musician of his day, was absolutely not to be thought of by the family, as the husband of Maria Spinelli.

He desperately pleaded his love with her brothers, to no avail. For an answer they demanded of their sister that in three days time she give them her promise to reject Pergolesi and accept as a husband a nobleman of Naples of their own choosing, or by quiet means, most easy of accomplishment in those stirring days of the early 18th century in Naples, her lover would meet with sudden and mysterious death.

The three days fell fatefully for Maria Spinelli and at the dawn of the last day of grace, she disappeared. They found her in the Convent of Santa Clara, safe in the arms of the Church. She had renounced the world and taken the irrevocable veil. At a subsequent service which united her to the church forever, Pergolesi conducted, and his farewell love song to her was his great heart piercing mass, St. Mary of the Star.

The Church and cloister of Santa Clara stands sheltered on the darkest mediaeval lane of Naples, and a wrought iron railing runs alongside its narrow length, giving view beyond of an ancient churchyard, and an edifice of stately grey stone, whose highest turret is surmounted by a glittering cross. The church was erected in the year 1310 and stands, although six hundred years of shine and storm have swept it, still rugged and firm as the Rock of Ages.

The Sanctuary is open from five in the morning until noon; but, although it was after hours when I arrived, a brown robed priest of the Order of the Franciscan Monks, standing in a side entrance of the Church, agreed to admit me, saying that as the front massive door was fastened, we must enter by a remote rear gate. The good brother was barefooted and dirty; a crumpled cowl covered his shaven head, and his brown cassock, with white cord, flopped heavily at each step about his sandalled feet.

The way led beyond the small door and down a long corridor. Cold air blew damply through. Other centuries long gone, seemed to be lingering here, and the stone passage ran straight away to Eternity. On either side arches covered bottomless splashing fountains and cracked stone images stared from deep niches in the walls.

Suddenly far down the passage a vast garden opened wide, neglected, uncared for, inexplicably, unthinkable old; and flowers crowded each other in tangled luxury. The monk swung open a garden door, and entered the Cathedral. So overwhelming it was, so vast and rich in marbles and gold, my eyes were dazzled and mystified.

The magnificent sweep of the church suggested a city, spread in vivid colors, with no living inhabitant to walk through its silent streets. The still place was ghoulish, with monuments and sepulchres and shrines. Tombs of gold with effigies of kings and queens of Naples of a thousand years ago, blazed magnificently rich before dull velvet curtains.

The brown priest regretted that beyond the confines of the Church his foot might not go; but another brother might accompany me to the convent cloister where Maria Spinelli had long ago lived out her one year of sorrow after the parting from her beloved Pergolesi.

The priest knew the love story well.

In a dark cavernous corner of a misty ante room, he left me while he went to fetch the brother who was permitted to enter the convent of Santa Clara. I waited and looked about at strange surroundings. On the ceiling a frescoed scene represents the laying of the first stone for the Church in the year 1310. Workmen hauled great blocks by hand power while the King, Robert the Wise, looked on.

A glass case close beside me enclosed a big brown tooth and a sign read:

One tooth of the blessed Saint Clara.

In another case a leg and foot lay, brown as carved wood
A foot and leg of Saint Andreas the Apostle.

I was beginning to feel uncomfortably like Juliet in the Tomb, amongst the bones of her cousin Tybalt, when the brown frocked priest appeared. A jasmine shaded path crossed the trailing garden to a sheer grey peeling structure, the Cloister, now almost deserted and abandoned, and in a lonely spot an arching roof covered a dim long hall and a row of convent cells led off. Under one tragic arch, I entered the cell of Maria Spinelli, where many and many a nun has since occupied the austere refuge of that unhappy

princess. A hard cot stood against the stone of the wall, a low chest of drawers, a washstand, and a common reading table completed the comforts of the cell where Maria Spinelli had lived her endless year, and been buried beneath the stones of the floor. The letters of her name and the date of her death, March 11, 1735, cut in the pavement are all but obliterated.

Directly after the death of his sublime sweetheart an honor fell to Pergolesi in his appointment as chapel master to the famous, miraculous, pilgrimage church of Loreto, not far from Jesi, a grand Cathedral which lifts its marble walls in protection over a little brown brick dwelling claimed to be the Holy House of the Virgin Mary transported through the air by angel hands, from Nazareth, six hundred years ago.

Pilgrims from all the world turn to Loreto on September 8 of every year, and it is declared that the lame, the halt and the blind, have only to pray at the door of the Holy House there to find healing and health.

The Pilgrimage from the outside world to Loreto—begins at the coast city of Ancona, shelved over the blue Adriatic Sea high on a rocky promontory. The waters lie below, green threaded with gray, widening into deepest blue, and fishing boats and schooners with bright sails blaze in the hot yellow sun, gaudily painted with pictures and scrolls and monograms on their tall thin wings.

Behind the city which faces the sea, a narrow railroad runs swiftly away into the country, bearing a horde of pilgrims to the Holy House; not alone the sick, but travellers from all the world.

The Cathedral stands on a high green hill at Loreto and one single street leads to the door. The way is flanked by stalls and shops, where pictures of the Holy House, and rosaries and post cards and images are for sale, and vendors on the narrow sidewalks pursue the people and loudly hawk their wares.

The facade of the church is of white marble and shining letters read:

THE HOLY HOUSE OF THE MOTHER OF GOD

Inside the church all is richest majesty and under a central dome the Miraculous House stands. It is a very small thing, 13½ feet high, 28 feet long, and 12½ feet wide, and does not rest upon any foundation whatsoever. It is built of a substance which resembles brown brick, a hard limestone, found only in the hills of the Holy Land. Investigations have made certain that the stones of the house were quarried in Nazareth and the mortar which joins them, when subjected to chemical analysis has been found to be the same as that used in Palestine, in the Well of Jacob. Four vast white walls magnificently encase the little house but do not in any way approach or touch it.

Pilgrim you have before your eyes, the Holy House of Loreto. In this House the Mother of God was born.

The dwelling was first discovered and preserved in Nazareth by the Christian Emperor Constantine and in the year 1291 was suddenly miraculously transplanted to the town of Tersatto in Italy.

After three years it was moved again and placed in a wood

near Recanati and once again it was miraculously transplanted at Loreto where it has remained these hundreds of years. The Cathedral was begun in 1468 and not completely finished until three hundred years later.

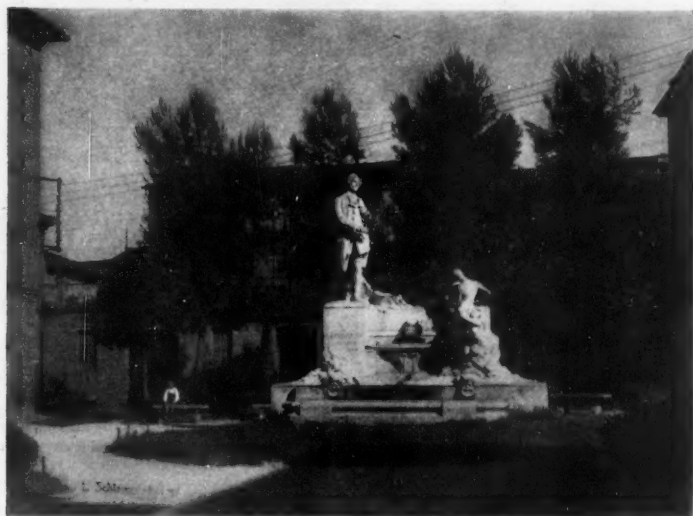
"Salve Regina," Pergolesi's masterpiece, was composed while he was choir master at the church of the Holy House, but even the overwhelming honor of his post could not keep him on the lonely hilltop when the bitter damp cold winter came, and as the malady, consumption, which was so soon to cut off his life grew threatening, he longed for the sunshine of Naples.

The Duke of Maddaloni, Pergolesi's life long friend, accompanied the boy composer, who was failing with terrible speed, beyond the city of Naples to the Hospice of the Cappuccine monks, a Monastery anciently founded by the Maddaloni family, in the blue and white fishing village of Pozzuoli, on the shores of the Mediterranean Sea. The cloister clings to a rocky crag above the waters. Nets of the fishermen dry in the sun, and bright painted boats wash with the waves.

Here Pergolesi wore out the last days of his life. The sick boy struggled desperately against time, to complete the half finished work, the "Stabat Mater," venerated today in Italy as the divine poem of sorrow; and when the last, final note was done, on the night of March 6, 1736, he quietly died.

They laid him in a vault in the crypt of the church in Pozzuoli and three tablets on the tomb tell his short story. At the base of the sarcophagus, bronze letters read:

GIOVANNI BATTISTA PERGOLESÌ



STATUE OF THE DIVINE PERGOLESÌ IN JESI.

A sculptured marble group in the Square of the Statue, a small memorial park green, in the centre of the age old city, where the master was born.

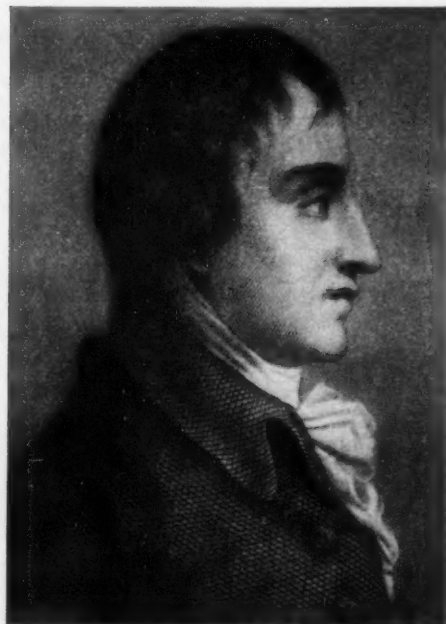
PERGOLESÌ (1710-1736)

was an innovator in that he was one of the first of the early composers to employ harmonic accompaniments to melodies in place of the purely contrapuntal foundations his predecessors had used. In his short life of twenty-six years he produced a great number of works, many of which are among the finest specimens of early Italian music.



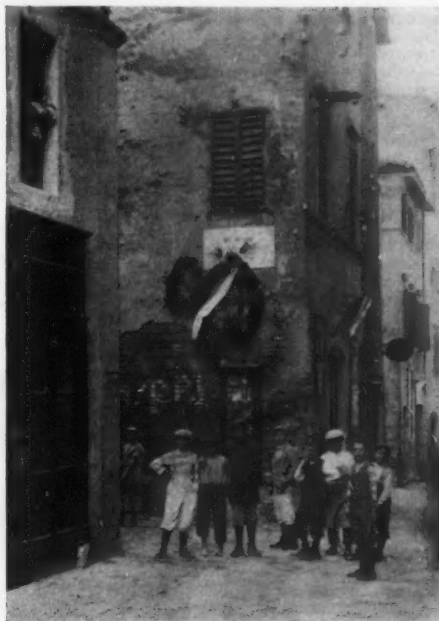
TOMB OF PERGOLESÌ,

in the crypt of the Church of Pozzuoli, an age-old fishing village on the shores of the Mediterranean Sea, where, legend says, St. Paul on his way from the Holy Land to preach the gospel in Rome landed in his little boat at Pozzuoli and blessed the sacred soil where the church now stands.



GIAMBATTISTA PERGOLESÌ,

the wonder boy composer, whose tragic death at the age of twenty-six deprived the world of many masterpieces.



THE SQUARE OF THE STATUE IN JESI.

The birth house of Pergolesi has been demolished, and the ancient corner where it stood transformed into a public park, "The Square of the Statue." This crumbling dwelling pictured above, which in old days huddled up against the birth place, bears across its gray facade a marble tablets "nearby once stood the house where was born Giambattista Pergolesi."



INTERIOR OF THE CHURCH OF THE CASA SANTA (HOLY HOUSE),

where Pergolesi was the boy chapel master. This church, a famous pilgrimage shrine in Loreto, by the Adriatic Sea is said (as legend has it) to contain the holy home of the Virgin Mary transported through the air by angel hands from Nazareth six-hundred years ago. It was here that Pergolesi composed his great masterpiece, Salve Regina.



MONASTERY OF THE CAPPUCINE MONKS IN POZZUOLI,

where Pergolesi, dying, struggled against time to complete his last divine poem of sorrow, The Stabat Mater, and where, as the final note was done, he quietly passed away on the night of March 6, 1736

Pennsylvania's Enlarged May Festival

To Be Known as the Mozart Festival of Harrisburg, Pa.

By John Gibson, President

It is indicative of the rapidly growing appreciation by the public of great choral music that here and there a center is developed in which such music may be produced with increasing efficiency. Despite the efforts of the modernists, it is believed that the musical soul of America rests solidly on the fundamentals of sound melodic and harmonic construction involved in the great works so constantly given by these country-wide organizations. Worcester, Mass.; Bethlehem, Pa.; Cincinnati, Ohio; Westchester County, New York (in the Greater New York area), may be mentioned as instances.

The most conspicuous case now in point is that of Harrisburg, the beautiful capital of Pennsylvania, favorably situated as a railroad and highway center on the banks of the Susquehanna. For seven years, beginning in 1921, there has occurred in May a choral festival at which has been sung one or more of the greater works, and at which artists of national and international renown have had opportunity to do their best, both in recital as well as in chorus work.

Thus, in 1921, the first of these festivals sang Haydn's Creation on two evenings, and there was one artists' recital. This festival was the first of its kind for that neighborhood, and resulted from the profound conviction of a manufacturer of war material who had traveled abroad immediately after the Armistice, that music could do more to promote world peace than any other one thing. This 1921 festival was open freely to the public, a collection being taken to defray expenses, and the remainder of the cost being paid by an association of guarantors.

There followed in successive years festivals constantly increasing in scope, in choral quality and in the gravity and quality of the works undertaken. Thus a four day festival occurred in 1922, at which Elijah and Stabat Mater were sung, together with two artists' recitals. In 1923 the original projector of these festivals, W. Paul Starkey, the wealthy manufacturer whose public spirit had instituted them, removed to another city, and the work was taken over by Dr. J. Horace McFarland, a citizen of Harrisburg, nationally known in civic and art affairs, who has at all times advanced the festival idea. That year took place the four-day festival including Bach's Bide With Us, Parker's A Wanderer's Psalm, Coleridge-Taylor's romantic work Hiawatha, and the usual artists' recitals. These festivals had been under the direction of Bernard B. Mauser, and at the end of 1923 he removed to Philadelphia. In 1924 George F. Austen, a sound English musician who was organist of Grace Church, Harrisburg, produced under the May Festival auspices Mendelssohn's Forty-second Psalm, A Hymn of Praise, and Spohr's The Last Judgment; and in 1925, under the same director, Mendelssohn's Saint Paul was sung, and Parker's Hora Novissima.

In these five festivals there had been heard many eminent artists, including, for example, Ruth Rodgers, Melvena

Passmore, Bianca Sherwood, Helen Buchanan-Hitner, Adele Parkhurst and Grace Dunlap, sopranos; Mary Potter, Neira Reigger, Claire Brookhurst and Elsie Baker, contraltos; Raymond Simonds, Leon Jones, Bruce Campbell and Lewis James, tenors; and Richard Hale, Leslie W. Joy, Lionel Storr, Roland Pease, Horace R. Hood and Elliott Shaw, basses.

With the 1926 festival a new aspect was given to the enterprise when the interest of Ward-Stephens, well-known composer, and director of New York, was enlisted. Mr. Ward-Stephens believed that there was in Harrisburg a remarkable opportunity to develop an important musical centre reaching into the surrounding population of Central

was generally insisted that the perfection of the choral work here done justified the ambitious plan of the conductor for still greater achievements. Marie Sundelius, Mary Craig, Nevada Van Der Veer, Judson House and Fred Patton did the solo work, but the outstanding feature was the delicacy, strength, precision of attack and general efficiency of the chorus after its arduous training by Ward-Stephens, who had his inspiration from association during the preceding summer with the Salzburg-Mozart Festival, and Mme. Lilli Lehmann.

Now for 1928 a new enterprise has been undertaken. Realizing that the limits of a church could no longer be expected to hold the people who wanted to hear the festival, and that a greater range must be undertaken than possible by ordinary guarantee, a musical foundation was organized in the city, with a subscription of \$30,000 paid in to be used as a revolving fund for supporting all worthy musical enterprises in addition to the May Festival, which gave rise to the effort. The first item in the adopted constitution of the Harrisburg Music Foundation which has been chartered under the laws of the State of Pennsylvania as "a corporation of the first class not for profit," recited that the purpose shall be "to encourage and promote interest in an appreciation of good music by the citizens of Harrisburg and vicinity."

Mr. Ward-Stephens's association in Salzburg with Mme. Lilli Lehmann and Mozart's music has inspired him to inaugurate in Harrisburg, Pa., a Mozart Festival, and with the solid backing of the Foundation a budget has been adopted which has warranted the organization of a chorus of three hundred picked voices; has permitted the engagement of a substantial portion of the Philadelphia Symphony Orchestra, and the retention of Rosa Ponselle, Luella Melius, Rudolph Ganz, Alma Petersen, Mary Craig, Nevada Van Der Veer, Lisa Roma, Judson House, Henri Scott and Frederick Baer as soloists.

Mr. Ward-Stephens has adopted the idea of other festival centers and has invited the surrounding communities to organize local choruses and join forces with the central unit in Harrisburg in May for the festival performances. These choruses are to be trained by local conductors under the inspiration of the Ward-Stephens methods so that when the final rendition comes a single rehearsal will weld into one whole the great chorus in mind. Mozart's monumental devotional choral work, the great C Minor Mass, will be given the first night and also the Jupiter Symphony and Les Noces de Figaro. The second night will be devoted to the premiere presentation of Dr. Henry Hadley's work, Mirtel in Arcadia, which received the prize at the Sesqui-Centennial. This work includes a notable chorus of children in addition to the usual attractive orchestra and melodic treatment characteristic of this talented composer.

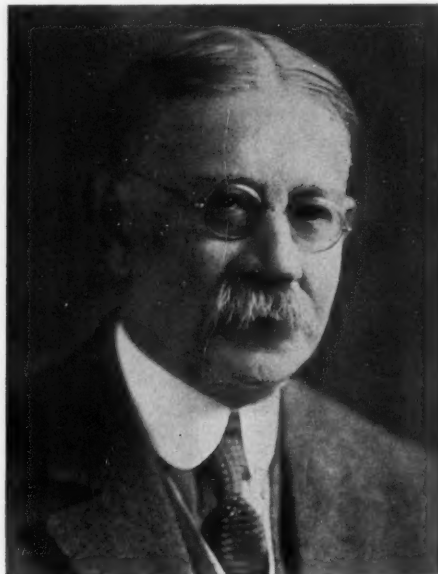
Dr. Hadley, who is a warm friend and former fellow student in Vienna of Ward-Stephens, has offered to conduct

OFFICERS OF THE MUSIC FOUNDATION

Which Makes the Mozart Festival Possible



STUART DEWEY
President



DR. J. HORACE MCFARLAND
Vice-President

Pennsylvania. He established new ideas in training, and got together in Harrisburg a chorus of remarkable quality. In 1926 the four-day festival included the singing of Verdi's Manzoni Requiem Mass, Forsyth's The Luck of Eden Hall, Hadley's The New Earth, and Thanatopsis of Mosenthal. He organized, in addition to the Festival Chorus, a Male Chorus which sang the Mosenthal work. New talent came into the picture, for solo and recital work, in the services of Grace Kerns, Nevada Van Der Veer, Judson House and Fred Patton.

So great was the satisfaction at this enlarged point of view that in 1927 a still more important program was taken up. The Manzoni Mass was repeated and Samson and Delilah was added, the Verdi composition being sung in Latin, but the Saint-Saëns work kept in English oratorio form. As the lighter aspect of the program, Shelley's Lochinvar's Ride was given, with the able and picturesque composer, Harry Rowe Shelley, himself at the organ. It

OFFICERS OF THE MOZART FESTIVAL OF HARRISBURG, PA.



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Treasurer

his composition when produced in Harrisburg. The third night, Samson and Delilah will be given. There will be two afternoon concerts, one by the members of the Philadelphia Orchestra and prominent soloists, and the other a recital by Rosa Ponselle. A morning children's concert will be given by the orchestra and a talk by Ward-Stephens. It is intended every season to perform at least one major work by Mozart. Mme. Lilli Lehmann has accepted the honorary presidency of the Mozart Festival. [John Gibson, the acting president of the Mozart Festival, is both a representative business man and a fine professional tenor singer.—Editor.]

An audience of four thousand is to be provided for, and the conditions surrounding this production are such that it is believed Central Pennsylvania will have an opportunity such as has not before been presented anywhere in the United States, for real musical accomplishment.

Curiosity may be expressed as to just how the \$30,000 foundation fund can be used in this enterprise. This is



WARD-STEPHENS
Conductor of the Harrisburg May Festival

best explained by reprinting here a letter to a newspaper, written by the president of the Foundation, Stuart J. Dewey:

"Let us assume that the total estimate of expense in connection with the next program of the May Festival Chorus will be \$20,000. It would, of course, be necessary for the officers of the Foundation to be assured that this expense was warranted and that adequate return could be expected. If this was the case, the Foundation would guarantee the obligations of the Festival Chorus to that amount."

"If after the program had been completed and all revenue paid into the Festival Chorus, it was found that a profit had been made, the Chorus would pay off their own obligations and the balance would be given to the Foundation, in this way building up the Fund."

"In case the Festival Chorus found a shortage on their final accounting, the Foundation would pay the deficit. In no case would this mean that \$15,000 of the funds of the Foundation had been paid out for this enterprise, but it would mean that the Foundation had merely underwritten this project in the full extent of the estimated expense, taking the profits or standing the losses."

This Harrisburg Foundation is under the energetic presidency of Mr. Dewey, an active young business man of Harrisburg. He has associated with him as trustees men of prominence and position, but the significant feature is that the Foundation fund is the result of subscriptions from 1533 individuals who care enough for great music to underwrite its production. Not many of the subscriptions were for large sums, and the major amount was raised in five and ten dollar subscriptions. One school girl in a neighboring town contributed all her savings, a dollar, because she believed in good music. It is the large interest thus predicated which means much for this enterprise.

That the 1928 May Festival in Harrisburg will be a success goes without saying to those who know both the ability and forcefulness of Ward-Stephens, its conductor, and the energy and vigor of the local personalities back of the enterprise. It has been endorsed by the local Chamber of Commerce; is participated in by the State's Director of Musical Education, Dr. M. C. Rosenberry; by the local school authorities; and by all the service clubs (meaning the Rotary, Kiwanis, etc.). These organizations join in this as a non-profit-making community enterprise for the general good. Other communities desiring to advance the standard of art and good citizenship may well profit by the example thus being set in the capital city of Pennsylvania.

Fundamentals of Violin-Playing

By George Lehmann

FINGER RETENTION

[The first installment of this interesting article on the Fundamentals of Violin-Playing, by George Lehmann, appeared in the MUSICAL COURIER of November 17, and in following issues Mr. Lehmann discussed the Position of the Left Arm, The Position of the Right Arm, The Left Thumb, The Right Hand, and Articulation. The two remaining installments—The Portamento, and The Vibrato—will appear in forthcoming issues.—The Editor.]

Of all fundamental principles of violin technique that enjoy general recognition, none, perhaps, is less cultivated or more flagrantly violated than that of keeping the fingers on the strings whenever this is feasible and desirable. That finger retention is universally accepted as being a transparently sound principle of good technique is evidenced in most published works of an instructional nature. Authors and teachers, regardless of their standing as authorities on the subject of violin technique, seem to accept the principle itself unquestioningly; but they accept it with much the same indifference that they do a certain unpopular law of the land, and proceed to violate it on every possible occasion. Happily for them, no Federal agent summons them to the bars of justice for their musical delinquencies, but unhappily for serious students, this general violation of an indisputably correct principle of technique casts a heavy shadow over their instrumental attainments.

Unlike many questions associated with the art of violin playing, there is nothing technically nor physically difficult connected with the act of keeping the fingers on the strings whenever this seems desirable. It is a question of cultivating a habit rather than mastering a difficulty. This habit, when it exists, helps the player in many different ways, but its absence constantly militates against him, not only where technical difficulties are concerned, but frequently in the matter of freedom of bowing as well as tonal beauty and purity.

How seriously the absence of this habit affects a violinist's work is particularly noticeable in the playing of advanced students and public performers; but even critical listeners are not always able to recognize the exact nature of the deficiency which displeases them, nor are they able to trace the player's shortcomings to the technical misdemeanors from which they originate.

In so brief an article as this it is not possible, of course, to enter very deeply into a question whose many ramifications admit of interesting and instructive treatment, and it would surely prove more satisfactory, both to the writer and the reader, were it here feasible to offer numerous musical illustrations in order to clarify a subject of many subtle intricacies. But the writer's purpose, after all, is to direct attention to fundamental principles rather than to make his presentation of the subject complete in all its aspects.

The scale offers the clearest and most easily understood illustration of the need of finger retention. Let us take the beginning of the scale of G major, including the fourth finger, on the G string. Would it not be manifestly absurd to lift the first, second and third fingers immediately after each of these digits has created the tone required of it? Yet this is just what many players are guilty of—not only the novice, who can easily be pardoned for doing things that are unpractical and harmful, but the experienced violinist who, when his attention is called to it, is mortified to learn that he is so deficient in the very fundamentals of violin playing.

Close scrutiny of this question, where the scale is concerned, reveals the following interesting facts:

Of the four fingers of the left hand, the first is assigned to an all-important duty which does not necessarily devolve upon the others, namely, that of establishing the correct position of the hand so as to enable perfect intonation. Or, to put this differently, if the first finger occupies its proper place on the fingerboard, it serves as a guide to the other fingers and enables the player to estimate the relative positions which the other fingers should occupy.

Thus the act of a continuous pressure of the first finger upon the string assumes a degree of importance far exceeding that which is commonly ascribed to it, for the proper functioning of this first finger, it is revealed, is as essential to perfect intonation and the development of sound technique as is the concrete foundation to the solidity and endurance of its super-structure. Upon the accurate placing of the first finger depends largely the certainty with which the other fingers will function. If it is withdrawn from the string before the other fingers are employed, the latter will not, like a building, topple and crumble when its foundation ceases to support it, but something less disastrous will overtake them when they cease to have the requisite guidance and support.

So the first finger should, above all things, be regarded

in the light of a foundation upon which the violinist's technical equipment is built, and its retention on the string must appeal to the player as an act not merely desirable but, as a general rule, imperative.

Extending our inquiry to the other fingers, it will be seen that their retention involves a weighty principle of violin technique which can not be ignored and should never be underestimated, namely, the principle of economy.

If, in the ascending scale on the G string, each finger is withdrawn from the string when its duty has apparently been performed, we fully realize, but not before, what confronts us if we are called upon to descend the scale. We are compelled to re-create every tone—a procedure not only wholly unnecessary had the fingers remained on the string, but a most unfortunate violation of the principles of economy. And it is this question of economy that should always be of absorbing interest to every player, for, like in all material questions in life, the question of economy, as it is related to the technique of the violin, deserves the most earnest consideration of every violinist.

Economy means, in general, the conservation of physical strength; and the violinist can ill afford to be wasteful of what he requires in great measure for the successful performance of an artist's repertory or even for one difficult concerto. Nor is it only the question of conserving physical strength that is so closely related to economy, for needless operations of any kind necessitate effort and attention that can most profitably be centered in some other direction. The mind is unjustifiably taxed when it is occupied with thoughts that need not be called into existence, and such efforts are as wasteful as they are superfluous.

Good technique, in a word, is jeopardized by all unnecessary lifting of the fingers, and any number of awkward technical situations can easily arise, for the right hand as well as the left whose origin may long remain undiscovered by the player. These difficulties, if rightly understood, are easily remedied, but often they elude analysis and defy correction.

Who has not encountered difficulties, seemingly of the right hand, whose removal resists the most persistent efforts until the discovery is made that responsibility for them rests chiefly on the left hand! Often the fault lies in a lack of co-ordination—or a finger that should have remained on the string has been thoughtlessly withdrawn, causing perplexities that stubbornly defy solution. When, however, the true cause of the difficulty is learned, a permanent remedy can generally be obtained with astonishing ease.

Legato-playing, in particular, offers convincing proof that finger retention is one of the essentials of violin technique. I can think of no study that better illustrates this than the D major, by Kreutzer, (No. 29)—a most valuable Etude both for bowing and the retention of the fingers. If, in this study, the player fails to utilize every opportunity of keeping the fingers on the strings, he will frequently find himself struggling with inequalities in bowing which seem inexplicable. But when his attention is directed to the left hand, and he realizes that he has withdrawn fingers from the strings unnecessarily, his bowing difficulties disappear with almost magical ease and rapidity.

Finger retention is not, strictly speaking, a technical difficulty. It is an indispensable essential in almost every variety of violin technique, in the Cantilena as well as in rapid passages, but it is not a form of difficulty that requires dexterity, ingenuity or any special technical ability. It is, I repeat, nothing more nor less than a habit—a habit that easily admits of cultivation, in the earlier stages of a violinist's development.

If the conscientious teacher, ever watchful of his pupil's needs and deficiencies, will impress upon him the disadvantages of lifting the fingers unnecessarily, the latter will experience little difficulty in acquiring the habit. But if this feature of technique is neglected in early studies, many peculiar difficulties will arise, and what at one time was a habit easily cultivated, will, through neglect or misapprehension, cause both teacher and pupil many anxieties. The long-experienced player, on the other hand, who has not thoroughly formed the finger-retention habit, will have difficulty in doing so because years of neglect, in this or similar matters, can be atoned for only by a daily tenacity which is rare among experienced or professional violinists.

(To be continued)

Foreign News In Brief

NEW HONEGGER WORK FOR THREE CHOIRS FESTIVAL

LONDON.—The annual Three Choirs Festival will take place next September in Gloucester. Among the numerous native composers two foreigners will be represented. They are Zoltan Kodaly, whose Psalmus Hungaricus will be performed and Arthur Honegger who has promised to write a new work for the occasion. M. S.

NO PRIZE AWARDED TO RUSSIAN OPERAS

BERLIN.—Of the six operas that were submitted for the contest held in celebration of the tenth anniversary of the Soviet Republic, none was considered worthy of the prize. T.

TEATRO ADRIANO TO HAVE SHORT SEASON

ROME.—The Teatro Adriano will reopen its doors for a short season preceding the opening of the Royal Opera (ex-Costanzi). Othello, Iris, Siberia, Piccolo, Marat, etc., will form the repertory and will be conducted by Ernesto Sebastiani. D. P.

CASELLA'S NEW OPERA

ROME.—Alfredo Casella, the most active and productive of the Italian musicians, is engaged in composing an opera entitled La Donna Serpente (The Serpent Woman); be-

sides that he has composed a concerto for violin and piano and a serenade for five instruments. He will conduct two concerts at the Augusteo before returning to America in April, when he will resume the leadership of the Boston Pops. D. P.

BRITISH NATIONAL OPERA COMPANY WIDENS ITS ACTIVITIES

LONDON.—The British National Opera Company, which recently ended a most successful short season in London, is off once more for the provinces. Two new towns have just been added to its route, namely Lewisham and Blackpool. Following these short runs, the spring season proper will open at Bradford. Among other interesting works Rimsky-Korsakoff's Coq d'Or will be revived. M. S.

AMERICAN SOPRANO SUCCESSFUL IN PALERMO

ROME.—Marguerite Wells, American soprano, has sung the part of Marguerite in Faust with great success at the Politeama Garibaldi of Palermo. She will shortly return to America. D. P.

OLD IMPERIAL RUSSIAN CHOIR ON TOUR

RIGA.—The Czar's own choir which used to sing in the Imperial Chapel, and which is now known as the Russian

National Choir, has at last been permitted to tour Europe. A condition, among others, is that its repertory must not emphasize church music. The choir, which consists of one hundred members, has already begun its tour and just arrived in Riga. R. P.

GRIEG'S LETTERS FOR LIBRARY IN BERGEN

OSLO.—All of Edward and Nina Grieg's letters have been presented by the latter to the public library of Bergen, Grieg's native town. They are in twenty-eight sealed packages and are not to be opened until Madame Grieg's death. K.

BRECHER'S CONTRACT RENEWED

BERLIN.—The city of Leipzig has renewed the contract of Gustav Brecher, general director of the Municipal Opera there, for another five years. T.

A VINDICATION OF ROSSINI

ROME.—Giuseppe Radiciotti, well known musicologist, has just published a very complete and interesting volume, supported by documents, and entitled The Truth About Gioacchino Rossini, the Swan of Pesaro. The book entirely vindicates Rossini's private life which had been commented upon in a derogatory manner by other biographers. D. P.

RESPIGHI'S CAPRI MUSIC SCHOOL FOR FOREIGNERS

NAPLES.—Ottorino Respighi will open a Music School for Foreigners on the island of Capri where he has his country (Continued on page 58)

Chicago Musical College Summer Master Class

Catalog Just Issued of Great Importance to Musical Fraternity as Well as to Parents and Students

The Chicago Musical College has just issued its summer master school catalog for 1928. It is beautifully gotten up, has an orange cover with a lyre, the emblem of the school and its monogram embossed in three colors—black, blue and orange. On the first page one reads the rules and regulations, and on the next appears the names of the officers, directors, and board of Life Members of the school. The officers are Herbert Witherspoon, president; Leon Sametini, vice-president; Carl D. Kinsey, treasurer and manager; Edythe Kinsey, secretary; Frank M. Dunford, auditor; Myron D. Kinsey, registrar; Vera Bowen, registrar; Elizabeth A. Russell, corresponding secretary; Genevieve Lyngby, secretary to Mr. Kinsey, and Lima Cummings, secretary to Mr. Witherspoon. All of these, with the exception of Miss Cummings, are on the board of directors, among whom is also included the name of Alfred M. Snyder.

The faculty of the Summer Master School of 1928, arranged alphabetically, appears on pages three and four. Pages are also given to views of the college reception room, recital auditorium, dormitory parlor, president's studio and office, and of the Chicago Musical College Symphony Orchestra.

Of great interest are pages seven and eight. On page seven announcement is made of the free fellowships given during the summer master school. In order to encourage talented musicians, twelve of the teachers of the summer master school will offer free fellowships after a competitive examination. In former years this plan has proved of value and inspiration to gifted and ambitious musicians. Fellowships will be available with the following teachers: Prof. Leopold Auer, Moissaye Boguslawski, Edward Collins and Charles Demorest.

Applicants entering the contest for these fellowships should apply early for a special form containing the rules and regulations of the competition, which, having been read and filled out, should be returned immediately to the college. Only fifty applications will be accepted for each teacher. In order that there shall be no possible question as to the absolute fairness of the examinations all the contests will be arranged so that the contestants are unknown to and unseen by the judges. Contestants are required to play or sing from memory. They should choose music, the interpretation of which is likely to disclose their gift to the best advantage.

Then appear the dates of these examinations, which will begin on Sunday, June 17, when the preliminary examinations will be held in the Grainger fellowship. On that same day, examination will be held in the Victor Kuzdo, Prof. Auer and Boguslawski fellowships. On Monday, June 18, contests for fellowship in the class of Edward Collins, Leon Sametini, Alexander Raab and Herbert Witherspoon will be held. Contests for the fellowship in the class of Richard Hageman and Florence Hinkle will be held on June 19. The Henry Francis Parks fellowship will be contested for on June 20, and on June 21 preliminary examination will be held for the Charles Demorest fellowship. The final examination will take place Friday and Saturday following the above mentioned dates.

On page eight of the catalog appears the list of summer master school recitals to be given between June 21, the annual commencement exercises and concert of the Chicago Musical College, and July 28. Page nine is given to a story of Chicago as a music center both summer and winter, and a paragraph is also devoted to the college building, which is twelve stories high, fireproof constructed, with soundproof studios. The building also contains a fine theater, and a music auditorium with a capacity of 800; also two recital halls accommodating 150 and 200 people. The building is equipped with its own lighting and heating plant, and much money and taste have been expended in making the foyer, reception room and dormitory as beautiful and artistic as possible.

On page ten there is a story about the dormitories in the college building, and on the following page are the rules for the receiving of teachers' certificates and degrees. On page twelve there appears an interesting article on student activities; also a comprehensive paragraph regarding the Chicago Musical College Orchestra.

From page thirteen to eighteen appear the requirements necessary for the teachers' degree certificates, Bachelor of Music degree, and Master of Music degree. On page nineteen begins the biography of the various teachers. One notes with pleasure that Herbert Witherspoon, who was selected president of the Chicago Musical College in July, 1925, will hold a master class in voice, in history and appreciation of music. In the voice department, one notices such names as Florence Hinkle, one of America's greatest sopranos and a teacher particularly successful in imparting to her pupils not only the style of the composition but also the technique of the voice. Helen Wolverson, Richard Hageman, Graham

Reed, Mme. Aurelia Arimondi, Vittorio Arimondi, Mabel Sharp Herdian, Rose Lutiger Gannon, Lucille Stevenson, Arch Bailey, Gordon Campbell, Jessie Waters Northrop, Troy Sanders, Sara Irene Campbell, Charles H. Keep and Betty Baker, regular members of the faculty, will be on hand when the master class begins on June 25, 1928.

To these names must be added those of specially engaged teachers for the summer master class, among them being Mr. and Mrs. Otley Cranston, of Kansas City, Mo.; Maude Gutzmer, of Lincoln, Nebr.; Florence Jepperson Madsen, head of the voice department at Brigham Young University, Provo, Utah; Lillian H. Polley, of Lincoln, Nebr.; Edward Pease, of Sacramento, Cal.; Mrs. Dan Brown, of Fort Worth, Tex.; Pauline Castleman Morris, of Austin, Tex.; Etta McCue, of San Francisco; Florence Loftus, of St. Paul, Minn.; Carl J. Waterman, dean of the Lawrence Conservatory of Music, Appleton, Wis.; Winona Lightcap, of Winnipeg, Canada; L. N. Dailey, director of music, Yankton College, Yankton, S. D.; Minaperle Maxwell, Memphis, Tenn.; Ernest Edwards, head of the voice department at Bethlehem Conservatory, Bethlehem, Pa.; Lyman Ackley, head of voice department at Chicora College, Columbia, S. C.; Allene S. Miller, Westmoorland College, San Antonio, Tex.; W. H. Manning, head of the music department, Branch Agricultural College, Cedar City, Utah; Clarke Snell, Oklahoma City, Okla.; George Sutton, Harrisburg, Pa.; Elsie Kincheloe, Charleston, W. Va.; Effie Cline Fones, director of Little Rock Conservatory of Music, Little Rock, Ark.; Lois Holt Brown, Bellingham School of Music and Art, Bellingham, Wash.; Ella Cave, Synodical College, Fulton, Mo.; and Mrs. C. M. Robertson, Texarkana, Ark.

On page twenty-seven there appear the names of Italian, French, and German instructors. Page twenty-eight is given over entirely to Percy Grainger; page thirty to Alexander Raab; thirty-one, to Edward Collins and Moissaye Boguslawski. On page thirty-four there are biographies of Viola Cole-Audet, Maurice Aronson, Lillian Powers, Max Kramm, Gordon Campbell, C. Gordon Wedertz and Troy Sanders. In addition to these well known piano teachers, the names of the following appear: Willa Bee Atkinson, Walter David Smith, Scranton, Pa.; Florence Booco Johnson, of Honolulu, T. H.; Evalie Martin Fisher, Paducah, Ky.; Louise MacDowell, of Winnipeg, Canada; Charles D. Hahn, Phillips University, Enid, Okla.; Mary Rives Brown, of Tulsa, Okla.; Adelaide Anderson Sanford, of Pocatello, Idaho; Marjorie Dwyer, of Oklahoma College for Women, Chickasha, Okla.; Mrs. L. I. Taylor, Springer, New Mexico; Gaylord Sanford, Pocatello, Idaho; Blanche H. Jackson, of Houghton, Mich.; Estella Allen Striplin, Selma, Ala.; Jewell Harned, Beaumont, Tex.; Marian Douglas Martin, Fort Worth, Tex.; Frances Bohannon, Tennessee College, Murfreesboro, Tenn.; Stephen B. Williams, Beckley, W. Va.; Giulia Williams, Thorsby Institute, Thorsby, Ala.; Merle McCarty West, Ardmore, Okla.; Della Tully Matthews, McAlester, Okla.; Elisabeth J. Wiley, Chattanooga, Tenn.; Kathleen Moffat, Brandon College, Brandon, Manitoba, Canada; Mrs. Hall Holt Peel, head of Fine Arts Department, Jonesboro College, Jonesboro, Ark.; Carrie Drummond Keil, Helena, Mont.; Gertrude Williamson, San Marcos, Tex.

Page thirty-nine is given to the violin department and Prof. Auer; page forty, to Leon Sametini; the next page to Victor Kuzdo and Max Fischel, and then Ray Huntington, Bertha Kribben and Rudolph Reiners; added to this list must be mentioned the names of Mrs. John Leonard Eckel, director of the Violin School, Buffalo, N. Y.; Harry H. Ryan, director of orchestras in the public schools of Tulsa, Okla.; Editha Todd, head of the violin department of the Academy of Fine Arts, Fort Collins, Colo.; John C. McKenzie, Atchison, Kans.; L. Dean Sands, Newton, Kans.; Victor H. Jindra, Peru, Nebr.; Lois Dyson, Guy Hartle, Christian Lyngby, Mary Towbin, Anah Webb and Bernard Senescu. Classes in violoncello, double bass, harp, flute are scheduled on page forty-three.

On page forty-four appears a reproduction of the Moeller Theater Organ (four manual and unified), Wurlitzer Theater Organ (two manual and unified) and the Wurlitzer Theater Organ (three manual and unified), which have been bought by and are being used at the Chicago Musical College. On the following page an article appears about the moving picture organ, organ practice, and a biography of Charles H. Demorest, one of the organ teachers at the college. On the next page appears the biography of Henry Francis Parks, another organ teacher at the college; also Helen Greenbaum and an article on the church and concert organ. On page forty-seven there is a biography of another teacher at the school—C. Gordon Wedertz—and an article on the Episcopal Church Choirmasters' Course.

The theoretical department counts as instructors such musicians as Wesley La Violette, Gustav Dunkelberger,



CECILIA GUIDER,

who has achieved much success singing in New York this season at private musicales, will give a recital in Bowling Green, Ohio, on January 27. Mme. Guider does not plan to give her annual recital here until early next fall. (Hall photo.)

Franklin Madsen, Harold B. Maryott and Laura Drake Harris. Public school music and orchestral courses will be directed by Otto Miessner, Harold B. Maryott, Raymond Dvorak and J. C. McCannes.

Pages fifty to fifty-three are given over to the rules and regulations necessary for the earning of a public school teacher's certificate, graduation diploma and degree, bachelor of music education for music teachers and supervisors of music in public schools. On page fifty-two there is an illustration of class piano instruction in public schools and studios. The next page is devoted to how class piano instruction presents music fundamentals. There also appear, on page fifty-four, articles on the courses for supervisors of orchestra and band instruments, harmony, ear training and keyboard harmony, choir and choral conducting, sight reading, ear training, vocal art and literature, musical appreciation. On page fifty-six there is an announcement of a Music Critics' Course, for which Edward Moore, the learned music editor of the Chicago Tribune, has been invited as guest, and will give a series of lectures on the subject of music criticism. Eston V. Tubbs, gifted scholar, in charge of the educational subjects at the Chicago Musical College, will hold classes on educational subjects. The dramatic art and expression department will be directed by Lester Alden, who ranks today as one of the greatest teachers of acting and stage-craft in the United States. Another teacher in that department is David Gavin. The concert, chautauqua and lyceum course will be directed by Mabel Lewis Howatt. The normal courses in piano will be in the hands of Julia Lois Caruthers. The violin normal course will be directed by Max Fischel. The dancing department is well headed by Libushka Bartusek, one of the most notable exponents of the ballet in America. A very interesting page is given to the estimate of expenses for a course at the Chicago Musical College. No doubt pages sixty-one and sixty-two will be most interesting to parents as well as to students who pay their own bills.

It would be impossible in this short space to give a comprehensive review of the catalog of the Chicago Musical College. After a careful perusal the writer was more and more impressed with the importance of the Chicago Musical College in the musical life of this country. The college has played a big part in the growth of Chicago as a musical center, and those who contemplate going to Chicago for study this summer are advised to write to the Registrar for the summer master school catalog. The book is so comprehensive that an additional line here would be waste of space.

D.

Seven January Engagements for Crooks

Maintaining his season's record for numerous engagements, Richard Crooks fills seven important appearances this month. These are as follows: New York, Roosevelt Musical Morning; Omaha, Nebr., soloist with Omaha Symphony Orchestra; Detroit, Mich., Detroit Athletic Club (third appearance in Detroit this season); New York, Maxwell Hour from Station WJZ (second appearance this season); Brockton, Mass., recital; New York, Bagby Musical Morning; and Miami, Fla., recital.



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New York

Fay Foster Trio in New York Recital

Last year the Fay Foster Trio gave a recital in costume in New York. It proved quite delightful. The groups were varied, the costumes attractive and the artistry of the singers of the finest. It was called by the critics "a very welcome novelty."

Since then the trio has been heard in several cities outside of New York with the same successful effect. Recently, however, the personnel of the trio has undergone a change. Besides Fay Foster, its founder, it now consists of William



Photo by Mitchell, N. Y.

THE FAY FOSTER TRIO

which will be heard in an unusual program at the Gallo Theater on Sunday evening, January 22. In the accompanying photograph they are shown in an amusing ladder scene of the year 1770. Left to right: William Taylor, Miss Foster and Maurice Friedman.

Taylor and Maurice Friedman. The little group has been preparing a number of new programs this fall which work has entailed considerable time. One readily realizes this after witnessing a performance. Miss Foster has allowed no detail to escape her and the old songs she has collected have been after much research in the libraries and museums.

Many of the songs have never been published and some, used in the English group, were taken from Old English broadsides, where the tune and words were merely given. These were originally sung at Vaux Hall, a clearing house for songs in olden days, and are now out of print. Some of the old operatic airs included on the new program were recently published for the first time by Ricordi, and Miss Foster has permission for the first performance in this country. The musical arrangement of these varied numbers for the trio has been done by Fay Foster, who has also designed the period costumes, and written the dialogue, besides coaching the trio, along with all her other teaching and composing.

Now, after weeks of concentrated preparation, the Fay Foster Trio will give an entirely new program at the Gallo Theater on Sunday evening, January 22. The opening group will consist of Mediaeval German Songs in the costume of the middle class of the year 1450. The second will be "America in 1849," a group which will prove most interesting, with characteristic costuming, the ideas for this being obtained by Miss Foster from Godey's Ladies' Book, which corresponds to Vogue of today. Then there will be "London in the Year 1770," with a Venetian Group closing, representative of the year 1779.

One looks forward to hearing and seeing this interesting trio on this occasion, as there is a great demand for novelties of such a high standard as the Fay Foster Trio.

Talley with George Engles Next Season

Marion Talley will be under the management of George Engles next season. The young soprano, who has just passed her twenty-first birthday, is returning to the Metropolitan Opera House at the end of this month for her third consecutive season. She is to be heard in two new roles, in addition to her regular repertory. Miss Talley is now on tour in the middle west. Before returning to New York she will give concerts in Cincinnati, Columbus, Toronto, Boston and Altoona.

Other artists under the management of George Engles include: Paderewski, Schumann-Heink, Heifetz, Friedman, de Gogorza, Kochanski, Gerhardt, and Barrere.

A New Settlement Music School

The Henry Street Settlement has now opened a music school after thirty-four years of East Side work in other directions. There is to be a small charge for music lessons for those who can pay, and scholarships for talented pupils who cannot pay. Those who have no instruments will be able to rent them, or buy them on the installment plan. The aim of the music school is to train children toward an ultimate professional career in music.

New Honors for Conal O'C Quirke Pupil

The most recent success of Mignon Sutorius, one of several artist-pupils of Conal O'C Quirke who are particularly active on the opera boards these days, was scored last week when the Philadelphia Grand Opera Association presented Madame Butterfly. Miss Sutorius, singing the role



PASQUALE AMATO,

baritone, eminent concert and opera artist, who has been appointed head of the vocal department of the Leefson Conservatory of Music in Philadelphia.

of Suzuki, again aroused the Philadelphia reviewers' attention by her voice. The Record said: "Suzuki, the maid, was capably presented by Mignon Sutorius. Her voice is rich and full of tone beauty that was particularly noteworthy in her duet with Butterfly in the second act, Tutti i fior." The Bulletin's reviewer thought "Mignon Sutorius acquitted herself splendidly in the part of Suzuki, singing with full tone and good control."

Walter Anderson Books Artists for Newark

Walter Anderson booked May Barron, contralto, and Mabel Deegan, violinist, to appear with the Newark Athletic Glee Club on January 16 under the direction of C. Mortimer Wiske.

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Chicago, Auditorium, Jan. 20th (evening)—Feb. 3rd (afternoon)

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Concerts in New York

JANUARY 9

Hugo Kortschak

Hugo Kortschak's violin recital at Town Hall on January 9 was attended by a large and responsive audience, which repeatedly expressed its satisfaction at the excellent musicianship of the concert-giver in his performance of a high class program. Besides playing the Mozart-David Serenade, a group of smaller pieces by Baumgartner, Suk, Korngold and Guiraud, and Bach's Chaconne, which received a particularly broad and vital performance, Mr. Kortschak introduced a new composition, Sonata in F minor, by Aurelio Giorni. The work of the pianist of the Elshuco Trio is of a serious character, skillfully written and not alarmingly dissonant. The piano part was played by the composer himself, while the accompanist for the other numbers on the program was Kurt Schindler.

Ruth Breton

Ruth Breton, violinist, returned to the American concert stage in Carnegie Hall on January 9 to meet with an enthusiastic reception. Miss Breton has just completed a concert tour which included appearances in Paris, Berlin, and other musical centers on the Continent. She selected a program that abounded with technical difficulties, including a prelude by Bach, a Vitali Chaconne, Goldmark's Concerto, and a series of shorter numbers by Tor Aulin, Brahms-Joachim, and Wieniawski. Miss Breton is one of those rare players whose art is fresh and spontaneous, and her tone is particularly lovely in the legato passages calling for subtlety of delivery. Her stage personality is entirely charming, which fact added in no small measure to the pleasure of an exceptionally large audience. On the program was a short piece by Rebecca Clarke, entitled Midsummer Moon, which received its first performance on this occasion. Mr. Walter Golde's accompaniments were, as usual, thoroughly artistic.

JANUARY 10

Marie Morrissey

There are a few singers who stop in our city for a passing recital whose coming is looked forward to from one season to another. Some are great, and many are artists who have a rare interpretive skill, a voice of good, if not great proportions. Marie Morrissey is such an artist. She sang at Town Hall on January 10. Her voice has a warmth which lends a kindly note and a sympathetic sheath to the songs she sings. Her choice of program is always unusual, always different. A cycle of Erich Wolff opened her program, and it closed with Carpenter's Light. There were folk songs of various nations in between, and these were

sung in the language peculiar to each. Richard Hageman accompanied Miss Morrissey, and she sang his strangely beautiful song, Grief.

Rudolph Ganz

A full house, an enthusiastic, warmly appreciative crowd, an audience of evident piano-lovers—such in brief is the record of the first piano recital given on January 10 at Carnegie Hall by Rudolph Ganz, since his return from the post of conductor of the St. Louis Symphony Orchestra. His honest, well poised piano playing was much missed during these years; the reception given him must have been heart-warming to him. Liszt's two Saint Francis legends opened the recital, showing some of Mr. Ganz's most ingratiating qualities, including delicate touch coupled with climatic bravura. Eight pieces by Debussy (preludes) did not enthrall as once they did, for this music, once a fad, has become somewhat of a bore. Nevertheless, Ganz did some of his best playing in these, bringing out humor, gentle mood and atmosphere. Music for real music-lovers was that of Schumann's sonata in F sharp minor; a splendid performance. Final Chopin studies were full of expression, of speed, with stormy periods, an aristocratic nuance throughout the Berceuse, and tremendous climax in the A flat major polonaise. Persistent applause brought several encores, including Chopin waltzes and Liszt's Liebestraum.

Fraser Gange

Fraser Gange is a baritone whose name is familiar both in the concert and oratorio fields, and of whom glowing accounts were written at Christmas time for his excellent work in the traditional Messiah. On January 10 Mr. Gange presented a program of unhackneyed content in Town Hall, and proved that his former plaudits had been well earned.

James Caskey was the accompanist throughout the programmed numbers, with the exception of one, Diaphenia, by Harold Samuel, English pianist, which was played by the composer himself. The recital opened with a recitative and aria from Handel's Orlando, Secchi's Lungi Dal Caro Bene, and Purcell's The Owl Is Abroad. In the Four Serious Songs by Brahms, the singer displayed effective tone coloring, interpretive artistry and intelligent musicianship—characteristics that are notable in all of his work. A group of Scottish ballads and songs by Peel, Parry and Williams constituted the remainder of the program.

JANUARY 11

The Banks Glee Club

A New York musical organization that can boast of forty-eight years of activity is the Banks Glee Club, Bruno Huhn,

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conductor, which opened its forty-ninth season with a concert in Carnegie Hall on January 11. The artistry with which the program was presented and the polish and finesse in detail work reflected much credit upon the ability of the director and the musicianship of his men. Schubert and Schumann were classic composers represented on the program, and those of more modern idiom were César Cui, Jacobsen, de Rille, Shaw, Gall, Otto and Chadwick.

The club was assisted by Louise Bernhardt, contralto, who sang an air from Samson and Delilah, as well as Respighi and Dobson numbers, and Catherine Wade Smith, violinist, who played Wieniawski's Faust fantasy, a Gardener composition, and the Schubert-Wilhelmj Ave Maria. In the latter number, she was accompanied by piano and organ, played by William Falk, official glee club accompanist, and Dr. J. Christopher Marks, respectively.

Donald Francis Tovey

Donald Francis Tovey gave his second piano recital of the season at Town Hall, January 11. As before, the concert proved to be of genuine interest as Professor Tovey is not only a player of excellent parts, but a maker of programs of rare interest. Besides playing the Schubert unfinished sonata in C major, the missing parts of which have, in most cases, been supplied by Professor Tovey, and two Brahms numbers, he gave Bach's seldom heard Air with Thirty Variations (Goldberg Variations) in its entirety. If Professor Tovey continues to give such recitals, and without a doubt he will, he is more than a welcome participant in New York's musical activities.

Andres Segovia

A sold-out house greeted Andres Segovia, Spanish guitar virtuoso, at his second recital at the Town Hall on January 11, and with his truly wonderful playing he enhanced the profound impression made by him on the occasion of his American debut at the same hall a few days before.

Segovia sheds new glory on sunny Spain, and he would put that country on the musical map if it had not already produced a Garcia, a Malibran, a Sarasate, a Granados.

He combines an astounding virtuosity with such refined musicianship, with such poetry, and such warmth of expression, that the critic forgets to criticize and listens with sheer, unalloyed delight. The quality of the dulcet tones Segovia elicits from his guitar remind one of the wonderful playing of Wanda Landowska on the harpsichord, but he produces effects that are not possible on that eighteenth century instrument—the glissando, the vibrato, the porta-

(Continued on page 22)

"FREDERIC BAER

(BARITONE)

IS PROVING HIMSELF ONE OF NEW YORK'S BEST CONCERT SINGERS"

New York Evening Post, Dec. 19th, 1927.

after Baer appeared as soloist with The Society of the Friends of Music.

And:

"HAS EXCELLENT DICTION" —New York Herald Tribune

"MADE MUCH OF THE MUSIC ALLOTTED TO HIM"—New York Times

"SANG WITH CONVICTION AND APPEAL"—New York American

Baer is now on a concert tour and this week will appear in "The Dream of Gerontius" in Oberlin, O.; a concert in Lexington, Ky.; and a recital for the Matinee Musical Club, of Cincinnati, O.

"ONE OF THE GREATEST ORATORIO SINGERS IN THE COUNTRY"

Scranton Times, Dec. 30, 1927.

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"MEISLE STARS"

—Philadelphia Public Ledger

"4,000 Acclaim Philadelphia Singer"

—Daily News



The honors of the performance were carried off by Kathryn Meisle whose singing and acting compared very favorably with any representation of Azucena heard or seen here since the days of Gerville-Reache.—Public Ledger

One of the few spontaneous outbursts of the season.—Daily News

Miss Meisle, however, was the true star of the occasion. Hers is a really magnificent contralto.—Record

Miss Meisle carried off the chief honors—Her voice is a genuine and a glorious contralto,—of remarkable power and range, rich and varied in coloring and a keen sense of emotional value and dramatic effect.—Evening Bulletin

Miss Meisle has a contralto voice of great richness, thoroughly trained. From the dramatic point of view the impersonation was

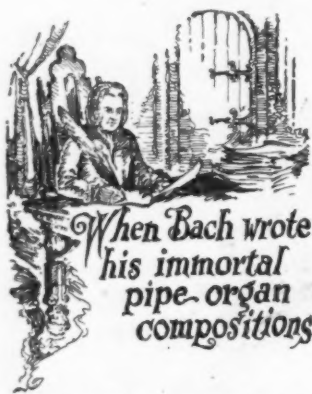
Chicago, Boston, San Francisco, and Los Angeles have acclaimed Kathryn Meisle in opera, and her first appearance in an operatic role in her home city, Philadelphia, was a fitting climax to these former triumphs.

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Margolis Pupils Busy

Several of the artist-pupils of Samuel Margolis have recently met with much favor. Anna Fiora, dramatic soprano, has been engaged for La Scala in Milan as one of the principal singers. Her husband, Achille Fioramont, also a Margolis pupil, is the head of the vocal department of Winfield College, Kansas. Della Samoiloff, dramatic soprano, who took her first singing lessons with this teacher for two years, recently made a successful debut in *Cavalleria Rusticana* with the Chicago Civic Opera Company.



SAMUEL MARGOLIS

A third artist, Erna Pielke, mezzo-soprano, who sang with favor in opera in Germany last season, is now in New York and is busy making records for the Columbia Phonograph Company.

Woman's Press Club Meets

Baroness Von Klenner, chairman of music of the Woman's Press Club, presented an excellent musical program at the December 31 meeting, Edyth Totten Fanning, first vice-president, presiding. It was Press Day, Julia Butler Briggs, chairman, and appropriate talks were given. Mme. Von Klenner grasped the opportunity to introduce Vladimir Rosing, who spoke of the current performances at the Gallo Theater by the American Opera Company, calling attention to the fixed prices, from \$1 to \$4. Mignon Spence, a prize winner of the club, displayed her brilliant coloratura technique in *Ah Fors' e Lui*, applause breaking in; her technical mastery and high E flats, and later her enjoyable singing of songs, also the duet from *Carmen* with tenor Romero; these were strongly applauded features. C. De Macchi was the excellent accompanist.

Ruth Shaffner Sings in The Messiah

Ruth Shaffner, soprano, sang at a performance of *The Messiah* which was given by the Flushing Oratorio Society on December 30. In commenting on her part in the performance, the critic of the *Flushing Journal* stated: "In the four recitatives, Ruth Shaffner was heard for the first time during the evening. She has a full, clear, high voice, of clarion

quality, and her work was very pleasing. . . . The brilliant aria, *Rejoice Greatly*, was so well done that it must be set down as one of the best things of the evening." Miss Shaffner has been re-engaged as soloist with the Los Angeles Philharmonic Orchestra, Schleevoigt conducting, on April 22.

Louise Bave Finds Louisville Enthusiastic

Louise Bave, coloratura soprano, who has been presenting a series of concerts in the South, gave a successful recital at Louisville recently, appearing as soloist with a male chorus at the Louisville Columbia Auditorium before an appreciative audience. Again this young artist upheld the fine impression she has created for herself elsewhere. The Louisville Times said of her: "Miss Bave has established herself as a favorite with the audience. Her voice is phenomenal in range, with a sparkling, crystalline upper register, and a decided tender quality in the lower." The Louisville Courier Journal stated: "Miss Bave has a lovely soprano voice, lyric in timbre, clear, pure, vibrant, and admirably produced. Her high notes are reached easily and sustained without difficulty. The gentle, flute-like quality of Miss Bave's tone was most evident in the brilliant *Bell Song* from *Lakme*." Many encores were added to satisfy the demands of the audience.

Mr. and Mrs. Lyman Ackley in Joint Recital

Mr. and Mrs. Lyman Ackley, joint recitalists, recently appeared at Queens College, Charlotte, N. C., following which the Charlotte Observer commented as follows: "Mrs. Ackley with a lyric voice of marked sweetness has also dramatic ability and personality. Her art was particularly pleasing in the *Waltz Song* from *La Boheme*. In both heavier and lighter numbers her voice showed to good advantage. *La Calunnia*, from *The Barber of Seville*, and Schumann's *Two Grenadiers* were two numbers used by Mr. Ackley to fine advantage on a program that showed his voice to be one of wide range, sonorous quality, and warmth of tone." According to the Charlotte News, "The renditions of Mrs. Ackley were marked by a dramatic fire that went well with the lyric sweetness of her voice. Mr. Ackley showed possession of a voice of marked range and sonorous quality, with great dramatic fire."

Solon Alberti Presents Class in Program

A program that was a bit unusual in content and artistic in presentation was that given by the members of the Ensemble Repertoire Class which is conducted by Solon Alberti, vocal teacher of New York City. The singers were assisted by Mildred Seeba, dramatic soprano, and Robert Steel, baritone who sang a duet from Leoncavallo's *Pagliacci*. Mr. Steel also sang numbers by Manning and Leoncavallo, and a composition, *Solitude*, by Mr. Alberti. Miss Seeba, Christine Underwood, and William Royola sang a trio from Mascagni's *Cavalleria Rusticana*, and Stephanie Wall, Marie Shapiro, Myrtle Cowdrick and Mr. Royola presented selections from Bizet's *Carmen*. Other singers taking part in the program, which was mainly operatic in nature, were: Jeannette Svehla, Lita Korbe, John Valentine, Florence Lester.

Springfield Orpheus Choir to Sing in New York

An unusually interesting concert will be that given on January 28 at Carnegie Hall by the Springfield Orpheus Choir, probably the oldest choir in the United States, having had its inception in 1873. John J. Bishop, its present conductor, has held that position since 1895. Starting as a group of sixteen and organized for both musical and social purposes, the club has grown until today the membership numbers 150 men.

The soloist for the New York concert will be Florence Austral, English dramatic soprano, whose appearances with the New York Symphony last season won her high praise. Miss Austral will sing *The Omnipotence* by Schubert with the choir as the final number.

Artists Appearing at the Mayflower

Artists who appeared in the series of concerts arranged by Mrs. Lawrence Townsend at the Mayflower, Washington, D. C., included Myra Hess and Jacques Thibaud, January 4; Paul Kochanski and Lucrezia Bori, January 11; Edith Mason and Cesare Formichi, January 18. Future artists include Lea Luboshutz and Josef Hofmann, January 25; Vladimir Horowitz, February 1.



THE ORCHESTRAL CLASS OF THE JUILLIARD SCHOOL OF MUSIC.

The first concert by this orchestra, under the direction of Albert Stoessel, was given in the Engineering Auditorium, New York, on January 15, and is reviewed on another page of this issue. Every student of the violin, viola and cello in the Graduate School is a member of the orchestra and several of them have already had successful debuts. Two of them are also members of the Philadelphia Orchestra, two of the New York Symphony and one of the Philharmonic Symphony Orchestra. Albert Stoessel, who is conducting and supervising the class, has expressed himself as well pleased with this group of enthusiastic students, and predicts great accomplishments. (Empire Flashlight Company).

"A DISTINGUISHED VOICE AND A DISTINGUISHED PRESENCE."—Harvey Gaul, *Pittsburgh Post Gazette*

Dec. 14, 1927

MARIE SUNDELIUS

PRIMA DONNA SOPRANO, METROPOLITAN OPERA COMPANY

APPLAUDED EN TOUR WITH THE KING'S HENCHMAN COMPANY

"Sundelius' performance was admirable."—Worcester, Mass., *Evening Post*, Nov. 12, 1927.

"Beautifully she sang it, and dramatically she portrayed it."—Worcester, Mass., *Daily Telegram*, Nov. 12, 1927.

"Her charm, besides her voice, was her dramatic ability."—Lancaster, Pa., *News Journal*, Nov. 8, 1927.

"Sundelius has a soprano voice of lyric quality, rounding out into coloratura range most admirably, and she played her rôle with color and force."—Washington, D. C., *Post*, Nov. 5, 1927.

"Sundelius sings the part with great art—a brilliant voice."—Schenectady, N. Y., *Gazette*, Nov. 22, 1927.

"Sundelius showed tonal beauty and vocal skill."—Philip Hale, *Boston Herald*, Nov. 15, 1927.

"Sundelius by aspect, action, quality and color of tone characterized Aelfrida."—H. T. Parker, *Boston Transcript*, Nov. 15, 1927.

"For sheer loveliness I believe she has never done anything as well."—Reinald Werrenrath, *Boston Evening Transcript*, Nov. 17, 1927.

"SUNDELIUS' VOICE WAS A VOICE FROM HEAVEN."

—*New York Sun*



Soloist at 68th Worcester, Mass., Festival
(Special to *New York Times*, Oct. 6, 1927)

"MARIE SUNDELIUS MADE HER FIFTH APPEARANCE AS A FESTIVAL ARTIST, HAVING BEEN HEARD HERE BEFORE IN 1913, 1915, 1916 AND 1923. THE AUDIENCE MARVELED AT THE PURITY AND SWEETNESS OF HER VOICE."

"She adds to the charm of her singing the beauty of personal appearance."—Cincinnati, O., *Commercial Tribune*, Dec. 6, 1927.

"Sundelius was a captivating, lovely Aelfrida."—Cincinnati, O., *Post*, Dec. 6, 1927.

"Sundelius was in splendid voice. Her clear, vigorous soprano voice blended admirably."—Cincinnati, O., *Enquirer*, Dec. 6, 1927.

"Sundelius carried off the honors. Rarely has the beautiful quality of her voice appeared to greater advantage."—Jamestown, N. Y., *Evening Journal*, Nov. 25, 1927.

"A truly superb performance on the part of Sundelius."—Jamestown, N. Y., *Morning Post*, Nov. 25, 1927.

"Her interpretation was the outstanding portrayal of the production."—Springfield, Ill., *State Register*, Jan. 1, 1928.

"Sundelius sang with glory of voice."—St. Louis *Globe-Democrat*, Jan. 4, 1928.

"Her delightfully lovely voice has never been more impressive in the times she has appeared in our city."—St. Louis *Times*, Jan. 4, 1928.

Management: HAENSEL & JONES
STEINWAY HALL, NEW YORK

ENGAGEMENTS FOR NEXT SEASON NOW BOOKING

Celebrate Wiske's Seventy-fifth Birthday

A surprise celebration was tendered C. Mortimer Wiske on his seventy-fifth birthday, January 12. A testimonial dinner was arranged at the Newark Athletic Club in Newark, by about fifty of his friends, among them being members of the choruses that Mr. Wiske conducted in Patterson and Newark; members of the press, officials of the Newark Festival, and business men of Newark. In the speeches that were made, Wiske's efforts in behalf of musical Newark were praised, and tribute paid him for the help he has always given to the American artist and American composer. The speakers pointed out that many of the American artists now before the public had their first hearing under Wiske, and that numerous American

C. MORTIMER WISKE

compositions were introduced by Wiske during his long career. In responding, the conductor showed how hale and hearty he is, and said that he expected to be active for many years to come.

Among those present were Spaulding Frazer, Mr. and Mrs. Charles Grant Shaffer, Mrs. C. Mortimer Wiske, Mr. and Mrs. N. J. Tynan, Maude Skellinger, John Thiery, Don Van Buren, Francis Potter, John Stewart, Charles Brindley, Thomas Delaney, August Epple, W. L. R. Wurts, John Rhinesmith, Hon. Henry C. Allen, Hon. Robert H. Fordyce, Col. Charles Reynolds, Martin Delaney, John Kempson, O. A. Von Bucklow, John A. Grammer, Bradford Kissam, Eugene F. Krauter, John Hughes, John F. MacCurley, Mr. and Mrs. Alvin L. Schmoeger, Mr. and Mrs. James P. Dunn, George Dunn, Mr. and Mrs. Alexander Berne, Mr. and Mrs. Frank Wiske, Mr. and Mrs. Moritz W. Grashof, Mr. and Mrs. Walter Anderson, Dorothy Gray, Mrs. A. P. Gray, George Kirwan, Leonard Gray, Leslie Merrill, William H. Davis and Carroll M. Stanley.

Saminsky's Litanies Played in Boston

Lazare Saminsky's Litanies of Women, five poems for voice and orchestra, had its first American performance in Boston at the opening concert of the newly organized Boston Chamber Orchestra on December 20. The young and highly gifted conductor, Nicolas Slonimsky, and Gertrude Ehrhart, an outstanding young Boston soprano, gave an excellent performance of Mr. Saminsky's work, which had already been performed in Paris and Vienna last season. Mr. Saminsky was called twice to the platform to acknowledge the plaudits of a very enthusiastic and receptive audience.

Warren Storey Smith, in the Post said: "In Mr. Saminsky's Litanies the mood of the poems has been felicitously

translated into tone; its passages are of penetrating beauty." H. T. Parker, in the Transcript, stated: "To the five stanzas from the pens of women—melancholy, rhapsodic, mystic, Slavic soliloquies of vision—haunted souls, Mr. Saminsky's orchestra adds accent, color, suggestion, seldom overtly, often adeptly."

New York Concerts

January 19—Philharmonic Orchestra, evening, Carnegie Hall; Rita Neve, piano, afternoon, Town Hall; Nina Koshetz, song, evening, Town Hall; Ethel Purdy, pupils' recital, evening, Chickering Hall; Harlem Philharmonic Society, morning, Waldorf-Astoria.

January 20—Philharmonic Orchestra, afternoon, Carnegie Hall; New York Symphony Orchestra, evening, Carnegie Hall; Compinsky Trio, evening, Carnegie Chamber Music Hall; Friday Morning Musicale, Biltmore Hotel; Frederick Bristol, piano, evening, Steinway Hall; Alice Paton, song, evening, Washington Irving High School.

January 21—Philharmonic Children's Concert, morning, Carnegie Hall; New York Symphony Young People's Concert, afternoon, Carnegie Hall; Volkszeitung Fiftieth Anniversary, evening, Carnegie Hall; Arthur Baecht, violin, afternoon, Town Hall; Roosevelt Recital, afternoon, Hotel Roosevelt; David Mannes Orchestra, evening, Metropolitan Museum of Art.

January 22—Philharmonic Orchestra, afternoon, Carnegie Hall; Benno Moiseiwitsch, piano, afternoon, Town Hall; Musical Forum of New York, evening, Guild Theater; Nina Gordani, discuse, evening, Bijou Theater; New York Symphony Orchestra, afternoon, Mecca Auditorium; Leon Goossens, oboe, and Marianne Kneisel String Quartet, afternoon, Guild Theater; Opera Concert, evening, Metropolitan Opera House; Fay Foster Trio, evening, Gallo Theater; Anne Robenne, dance, evening, 48th Street Theater.

January 23—Joseph Szegedi, violin, evening, Carnegie Hall; Henry Temianka, violin, evening, Town Hall; Laura Huxtable Porter, words and tone recital, evening, Steinway Hall.

January 24—Gitta Gradova, piano, evening, Carnegie Hall; Edna Richolson Sollitt, piano, afternoon, Town Hall; Stringwood Ensemble, evening, Town Hall; Mildred Dilling, harp, evening, Steinway Hall; Saint Cecilia Club, evening, Waldorf-Astoria Hotel; Paulist Choristers, evening, Metropolitan Opera House; Carlos Salzedo and Clara Evelyn, evening, The Barbizon.

January 25—Columbia University Chorus, evening, Carnegie Hall; New York Trio, evening, Town Hall; Rhea Siberta, Music of Yesterday and Today morning, Plaza Hotel; Jerome Swinford, song, evening, Engineering Auditorium; Gizella Angelus-Fcher, piano, and Lajos Shuk, cello, evening, Steinway Hall.

January 26—Philharmonic Orchestra, evening, Carnegie Hall; Donald Francis Tovey, piano, evening, Town Hall; Artistic Morning, Plaza Hotel; Marguerite Bristol, song, evening, Chickering Hall.

January 27—Philharmonic Orchestra, afternoon, Carnegie Hall; Guy Maier, Lee Pattison and Ernest Hutcheson, evening, Carnegie Hall; Walter Mills, song, evening, Engineering Auditorium.

January 28—Springfield Orpheus Choir, afternoon, Carnegie Hall; Stefan Sopkin, violin, afternoon, Town Hall; Ena Berga, song, evening, Town Hall; Old Masters Trio, evening, Steinway Hall.

January 29—Jascha Heifetz violin, afternoon, Carnegie Hall; Tollefson Trio, afternoon, Town Hall; Sigrid Schneckovist, piano, evening, Bijou Theater; Opera Concert, evening, Metropolitan Opera House; Gladys Walsh, piano, evening, Guild Theater; Charles E. Bailey and G. Barchfeld, afternoon, Rumford Hall; Edna Thomas, song, evening, Booth Theater.

January 30—Benno Rabinof, violin, evening, Carnegie Hall; Vladimir Drozdoff, piano, afternoon, Town Hall; Alexander Kelberine, piano, evening, Town Hall; American Orchestral Society, evening, Carnegie Hall.



CHARLES KING,

who has been engaged to accompany Marion Talley on her January tour. Mr. King studied accompanying with Frank La Forge, the eminent composer-pianist and teacher. (Photo © Underwood & Underwood)

Berumen Plays at Arthur Warwick's Studio

Recently Ernest Berumen, pianist, played his Carnegie Hall program in Arthur Warwick's Studio in the Steinway Building. A congenial and appreciative audience welcomed Mr. Berumen on both occasions. Frank La Forge, composer-pianist, was among those present at his second performance. Needless to say the affair was a great artistic success.

Martinelli and Aria in Benefit Concert

Giovanni Martinelli, Metropolitan Opera tenor, and Pietro Aria, violinist, will appear at the Waldorf-Astoria Hotel on the afternoon of February 26. This concert is being arranged by Harriett Scanland for the benefit of the Relief Society for the Aged.

ANNA HAMLIN

Soprano

As The Page in "Masked Ball" with Chicago Civic Opera

"Anna Hamlin, as the page, SCORED A HIT, showing a marked gain in resonance and in richness of quality."
—Glenn Dillard Gunn, *Chicago Herald and Examiner*.

"Anna Hamlin, as Oscar, the page, made a MOST SUCCESSFUL DEBUT IN A MAJOR ROLE. She sang her music with a clear, high voice and with taste and charm."
—Maurice Rosenfeld, *Chicago Daily News*.

"Anna Hamlin, new to the part of the page, found herself well placed in the most important role the company has thus far allotted her. Somewhat light of voice, her coloratura had the right ring, nevertheless, and her acting was as agreeable as her appearance."
—Eugene Stinson, *Chicago Journal*.

"There was a charming debutante in the part of Oscar, the page—Anna Hamlin, daughter of the late George Hamlin, who was too well known to need an obituary here. Miss Hamlin has ALL THE GRACES OF AN OPERATIC SOUBRETTE, plus natural modesty, sympathy and girlish spontaneity. She sang well, both in the ensembles and in her little solo. Her voice carries, and has a certain limpid and pleasing quality."
—Herman Devries, *Chicago American*.

Address: c/o CHICAGO CIVIC OPERA CO.
Auditorium Theatre, Chicago, Ill.



Chicago Tribune

CHICAGO GIRL

GETS CHANCE IN
"MASKED BALL"

And Scores in Company of Fine Singers

BY EDWARD MOORE

"A Masked Ball" had quite a number of reasons for being put on at the Auditorium last night, among them a cast no member of which has been known to fall down in a performance since early childhood, and probably not then. But it also included two new names, Anna Hamlin in the part of Oscar, and Antonio Sabino, conductor, and they both assisted materially.

Miss Hamlin is now in her second season with the company, though the performance last night was about the first time she has been cast more importantly than to be among those also present. She is the daughter of the late George Hamlin, Chicago tenor, who used to sing most excellently in many places and who took a succession of major parts on the Auditorium stage.

Evidently she has inherited a voice and musical alertness, and developed a personality of her own besides. Her voice was bright, swift and accurate, and she took the part of the page smartly and surely.

Baldwin Piano

Pietro A. Yon Dedicates New Organ at Cathedral

At the high mass at St. Patrick's Cathedral, New York, on Sunday morning, January 15, the great new organ, recently installed there, was dedicated by the newly appointed organist, Pietro Yon, world celebrated organist. An excellent musical program was provided by Mr. Yon, which included the farewell appearance of the Roman Polyphonic Choir, which rendered the Papae Marcelli Mass (for six mixed voices), a composition of Palestrina. The church



PIETRO A. YON

choir sang the Gregorian Chant of the Day and Mr. Yon was heard in some beautifully rendered solos on the new chancel organ. The service was most impressive and the church packed to the doors.

Mr. Yon, in collaboration with Alfred G. Kilgen, a member of the firm of George Kilgen & Son, Inc., of St. Louis, designed the organ. Internationally known as an organist and composer, Mr. Yon studied in Milan, Turin and Rome, making his debut at the Vatican in 1905, and two years later was appointed organist of St. Francis Xavier's in New York. In 1921 he was elected honorary organist of St. Peter's Basilica in Rome, a post he still holds. Besides his teaching in New York, where he has a large class, Mr. Yon each year makes a limited concert tour both in this country and abroad. His compositions for the organ are among the best.

The Kilgen Company has built organs also for St. Vincent's in Los Angeles, the People's Church in Chicago, and St. Francis Xavier's in St. Louis.

Paul Wittgenstein Very Busy in Vienna

Before starting off to America Paul Wittgenstein had a busy time in Vienna. His activities there included, among other things, three orchestral concerts. The first two were at the Musikverein; at the first, under the direction of Robert Heger, he played Edvard Koringold's piano concerto; at the second, conducted by Franz Schmidt, he played the conductor's Concertante Variations on a Theme of Beethoven.

At the Konzerthaus he played the latter work under the baton of Anton Konrath; and at the end of January, Paul Wittgenstein will appear with the Bohemian String Quartet in a quintet of Franz Schmidt's.

In March, after his return, Paul Wittgenstein will perform Strauss' Panathenäenzug with the Vienna Philharmonic under Franz Schalk.

Estelle Liebling's Studio Notes

Florence Leffert, lyric soprano, will give a recital at Town Hall, on February 6. Yvonne D'Arle has just signed a contract with Florenz Ziegfeld whereby she is to be featured in the new Dennis King operetta, The Three Musketeers. Celia Branz, contralto, has been engaged by the Cosmopolitan Opera Company for a two weeks' engagement in Montreal and Quebec; she will sing Seibel in Faust, Madelena in Trovatore, Mercedes in Carmen and Lola in Cavalleria Rusticana. Irene Hubert has joined the Liebling Singers in the new Ziegfeld production, Rosalie. Beatrice Belkin, coloratura soprano, was the soloist at the Roxy Theater the week of January 2, singing the Doll song from The Tales of Hoffman. All are artist-pupils of Estelle Liebling.

E. Robert Schmitz Back from Coast

E. Robert Schmitz has just returned from the Pacific Coast where he appeared in a series of concerts, meeting with tremendous success, particularly in Los Angeles, San Francisco, and in Portland, where he appeared with the Portland Symphony.

The reports from the press were most enthusiastic. To quote the Los Angeles Express: "Mr. Schmitz triumphs in piano program.....unique caliber.....His, however, was a triumph more significant, as it was a very discriminating public which adored him vociferously. The stage lights had to be dimmed to end insistent demands for more encores after the sixth. To be brief, he is a player of phenomenal technic, musically vivid as well as refined."

Leonora Corona Under Friedberg Management

Concert Management Annie Friedberg announces that, by special arrangement with Paul Longone, Leonora Corona, one of the youngest opera stars of the Metropolitan, has signed a contract for a term of years to be under Miss Friedberg's management. Miss Corona, who started her first year at the Metropolitan with success in Il Trovatore, Tosca and other operas, will be heard in concert at the close of the season.

ALFRED WALLENSTEIN

MASTER VIOLONCELLIST OF
CHICAGO SYMPHONY ORCHESTRA

has been engaged for faculty

CHICAGO MUSICAL COLLEGE

Mr. Wallenstein will begin teaching at the opening of
the Winter term, Monday, Feb. 6, 1928.

Lesson periods now being reserved

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LEON SAMETINI, Vice-President
CARL D. KINSEY, Manager

Where They Are To Be

As Announced

AUSTRAL, FLORENCE
May 21, Newark, N. J.

BACHAUS, WILHELM
Jan. 21, Vienna
Jan. 28, Vienna
Feb. 6, Fiume
Feb. 9, Turin

BALOKOVIC, ZLATKO
Jan. 19, Haarlem, Holland

BARRON, MAY
Feb. 13, Hamilton, N. J.

BAUER, HAROLD
Feb. 7, Saginaw, Mich.

BENJAMIN BRUCE
Jan. 24, Detroit, Mich.

BENNECHE, RITA
Feb. 26, Reading, Pa.

BERGHEIM, CAROLYN
Feb. 26, Boston, Mass.

BLOCH, ALEXANDER AND
BLANCHE
Jan. 27, New Haven, Conn.
Feb. 24, New Haven, Conn.

CHALIAPIN, FEDOR
Feb. 23, Ann Arbor, Mich.

CLAUSSEN, JULIA
Mar. 6, Birmingham, Ala.

CRAIG, MARY
Feb. 7, Paterson, N. J.

D'ARANYI, YELLY
Jan. 20, Baltimore, Md.
Jan. 23, Hollidaysburg, Pa.
Jan. 26, Lewisburg, W. Va.
Jan. 29, Boston, Mass.
Jan. 30, Concord, N. H.
Feb. 1, Montreal, Can.
Feb. 8, Poughkeepsie, N. Y.

DEEGAN, MABEL
Jan. 19, Newark, N. J.

DE GOGORZA, EMILIO
Feb. 2, Rochester, N. Y.
Feb. 9, Rochester, N. Y.

DE HORVATH, CECILE
Feb. 25, Boston, Mass.

DE NAULT, JOANNE
Feb. 3, Hollidaysburg, Pa.
Feb. 8, Portland, Me.

EASTON, FLORENCE
Feb. 2, Rochester, N. Y.

EBANIZ, JOSE
Jan. 22, Dixon, Ill.
Jan. 24, Keokuk, Ia.
Jan. 30, Bay City, Mich.

EELLS, HARRIET
Feb. 27, Palm Beach, Fla.

ELLERMAN, AMY
Jan. 19, Elmira, N. Y.
Feb. 5, Lawrenceville, N. J.

ELSHUCO TRIO
Mar. 14, Tulsa, Okla.

GALLI-CURCI, AMELITA
Mar. 5, Tulsa, Okla.

GIANNINI, DUSOLINA
Feb. 23, Hamburg, Germany

GOLDSAND, ROBERT
Feb. 7, Paterson, N. J.

GRAINGER, PERCY
Jan. 19, Boston, Mass.
Jan. 25, Newark, O.
Jan. 30, Greensboro, N. C.

GUSTAFSON, LILLIAN
Jan. 22, New York, N. Y.
Jan. 25, Jamestown, N. Y.

HACKETT, ALICE
Jan. 24, Amarillo, Tex.
Feb. 4, Minneapolis, Minn.

HACKETT, CHARLES
Apr. 18, Chicago, Ill.

HART HOUSE STRING
QUARTET
Jan. 20, Middlebury, Vt.
Jan. 21, Andover, Mass.
Jan. 23, Sewickley, Pa.
Jan. 24, Scranton, Pa.
Jan. 25-27, Washington, D. C.
Jan. 29, Worcester, Mass.
Feb. 3, Oxford, O.
Feb. 6, St. Joseph, Mo.
Feb. 7, Hutchinson, Kan.
Feb. 8, Wichita, Kan.
Feb. 9, Edmond, Okla.
Feb. 10, Muskogee, Okla.
Feb. 16, Maryville, Mo.
Feb. 17, Columbia, Mo.

HESS, MYRA
Jan. 22, Indianapolis, Ind.
Jan. 24, Oberlin, O.
Jan. 26, Washington, D. C.
Jan. 30, Chicago, Ill.
Feb. 1, Montreal, Can.
Feb. 3, Rochester, N. Y.
Feb. 7, Buffalo, N. Y.
Feb. 9, Detroit, Mich.
Feb. 10, Detroit, Mich.
Feb. 13, Ann Arbor, Mich.
Feb. 23, St. Paul, Minn.
Feb. 24, Minneapolis, Minn.
Feb. 26, Chicago, Ill.
Mar. 3, Kansas City, Mo.
Mar. 3, Paterson, N. J.

Mar. 6, New York, N. Y.
Mar. 7, New Haven, Conn.
Mar. 9, Cooperstown, N. Y.

HOFMANN, JOSEF
Apr. 15, Boston, Mass.

HOROWITZ, VLADIMIR
Mar. 20, Richmond, Va.

HUGHES, EDWIN
Mar. 4, Providence, R. I.
Mar. 10, New York, N. Y.

HUGHES, EDWIN AND
JEWEL, BETHANY
Feb. 10, New York

HUTCHESON, ERNEST
Jan. 19, Milwaukee, Wis.
Feb. 12, Chicago, Ill.

JACOBSEN, SASCHA
Jan. 19, Nashville, Tenn.

JOHNSON, EDWARD
Jan. 22, Brockton, Mass.

KIPNIS, ALEXANDER
Jan. 27, Baltimore, Md.
Jan. 29, New York, N. Y.

KOCHANSKI, PAUL
Jan. 31, Richmond, Va.

KORTSCHAK, HUGO
Jan. 29, New Haven, Conn.

LAUBENTHAL, RUDOLF
Feb. 25, New York, N. Y.
Feb. 26, New York, N. Y.
Mar. 3, New York, N. Y.

LENOX STRING QUARTET
Feb. 4, Iowa City, Ia.
Feb. 28, Lewisburg, W. Va.

LENT, SYLVIA
Feb. 3, New Wilmington, Pa.
Feb. 17, Minneapolis, Minn.
Feb. 18, St. Paul, Minn.

LESLIE, GRACE
Jan. 22, St. Louis, Mo.
Jan. 31, Hamilton, Can.

LEVITZKI, MISCHA
Feb. 12-13, Berlin, Ger.
Feb. 19, Amsterdam, Holland
Mar. 9, Madrid, Spain.
Apr. 12, Helsingfors, Finland.

LEWIS, MARY
Feb. 20, Boston, Mass.
Feb. 23, Greenville, N. C.
May 14, Newark, N. J.

LONDON STRING QUARTET
Feb. 12, Norfolk, Va.
Feb. 14, Trenton, N. J.
Apr. 7, El Paso, Tex.

MAIER AND PATTISON
Jan. 23, Milwaukee, Wis.
Feb. 3, Springfield, Ill.
Feb. 6, Muskegon, Mich.
Feb. 13, Birmingham, Ala.
Feb. 16, Evansville, Ind.
Feb. 20, Pittsburgh, Pa.
Feb. 24, Columbus, Ohio
Feb. 27, Baltimore, Md.
Feb. 28, Philadelphia, Pa.
Mar. 1, Hanover, N. H.
Mar. 2, Boston, Mass.
Mar. 5, New Brunswick, N. J.
Mar. 6, Syracuse, N. Y.
Mar. 11, Chicago, Ill.
Mar. 13, Peoria, Ill.
Mar. 22-24, Chicago, Ill.
Apr. 12, Ft. Worth, Tex.
Apr. 17, Piedmont, Cal.
Apr. 20, Oakland, Cal.
May 3, Emporia, Kan.

MARIANNE KNEISEL
STRING QUARTET
Feb. 16, Huntington, Ind.
Feb. 17, North Manchester, Ind.

MELIUS, LUELLA
Jan. 21, Washington, D. C.
Feb. 20, Louisville, Ky.
Mar. 27, Akron, Ohio

MIDDLETON, ARTHUR
Apr. 19, Portland, Ore.

MILLER, MARIE
Feb. 24, Hamilton, N. Y.

MORTIMER, MYRA
Jan. 19-20, Los Angeles, Cal.
Feb. 5, Cincinnati, Ohio
Feb. 15, Boston, Mass.
Feb. 15, Bridgeport, Conn.

MOUNT, MARY MILLER
Jan. 24, Philadelphia, Pa.
Feb. 19, Woodbine, N. J.
Apr. 4, Oak Lane, Pa.

MUNZ, MIECZYSLAW
Jan. 22, Lexington, Ky.
Jan. 28, St. Louis, Mo.
Jan. 29, St. Louis, Mo.
Jan. 30, Oskaloosa, Iowa
Jan. 31, Baldwin, Kans.
Feb. 1, Lindsay, Kan.
Feb. 7, Paterson, N. J.
Feb. 14-15, Toronto, Can.
Feb. 21, Cincinnati, O.
Feb. 27, Flushing, N. Y.
Mar. 4, Dayton, Ohio
Mar. 16, Somerville, N. J.
Apr. 16, Port Chester, N. Y.

NADWORNEY, DEVORA
Jan. 29, Albany, N. Y.
Mar. 6, Washington, D. C.

Mar. 9, Rochester, N. Y.
Mar. 10, Buffalo, N. Y.
Mar. 17, Syracuse, N. Y.

NIEMACK, ILSE
Jan. 24, Detroit, Mich.

N. Y. STRING QUARTET
Jan. 19-31, incl., Palm Beach, Fla.

Feb. 9, Owensboro, Ky.
Feb. 10, Murray, Ky.
Feb. 13, Ashland, Ky.
Feb. 15, Bluefield, W. Va.
Feb. 17, Westfield, N. J.
Feb. 23, Peoria, Ill.
Feb. 24, Racine, Wis.
Feb. 25, Lake Forest, Ill.
Feb. 26, Dixon, Ill.
Feb. 27, Aurora, Ill.
Feb. 28, Keokuk, Iowa
Mar. 1, St. Paul, Minn.
Mar. 2, Rochester, Minn.
Mar. 5, Kenosha, Wis.
Mar. 6, Ann Arbor, Mich.
Mar. 7, Ashtabula, O.
Mar. 9, Milton Academy, Mass.
Mar. 11, Boston, Mass.
Mar. 13, Hartford, Conn.
Mar. 19, New Haven, Conn.
Mar. 20, Boston, Mass.
Mar. 21, Cambridge, Mass.
Mar. 25, Philadelphia, Pa.
Mar. 26, Clinton, N. Y.
Mar. 29, Middletown, Conn.

N. Y. SYMPHONY ORCHES-
TRA
Feb. 1, Ann Arbor, Mich.

ONEGIN, SIGRID
Feb. 9, Richmond, Va.

PADEREWSKI, IGNACE
Jan. 23, Richmond, Va.

PATON, ALICE
Jan. 19, New York, N. Y.

PATTON, FRED
Jan. 31, Mamaroneck, N. Y.

SEIBERT, HENRY F.
Jan. 24, Shelby, O.
Jan. 25, Strasburg, O.

SHAFFNER, RUTH
Apr. 22, Los Angeles, Cal.

SIMONDS, BRUCE
Feb. 2, Newport, R. I.
Feb. 11, Lakeville, Conn.
Feb. 21, Newport, R. I.
Mar. 4, Middletown, Conn.
Mar. 15, New Haven, Conn.

SIMMONS, WILLIAM
Feb. 28, Portland, Ore.
Mar. 18, Montclair, N. J.

SMITH, ETHELYNDE
Jan. 19, Seattle, Wash.
Jan. 25, McMinnville, Ore.
Jan. 31, Palo Alto, Cal.
Mar. 12, Pueblo, Col.

STALLINGS, LOUISE
Jan. 30, Abingdon, Va.
Feb. 1, Charlotte, N. C.
Feb. 2, High Point, N. C.
Feb. 3, Hickory, N. C.
Feb. 6, Anderson, S. C.
Feb. 7, Brunswick, Ga.
Feb. 9, Wala Forest, N. C.
Feb. 10, New Bern, N. C.

ST. OLAF LUTHERAN
CHOIR
Jan. 26, Ann Arbor, Mich.

SUNDELIUS, MARIE
Mar. 17, Montevideo, Ala.

SWAIN, EDWIN
Feb. 8, Providence, R. I.
Mar. 27, Atlantic City, N. J.

SZIGETI, JOSEPH
Jan. 20, Lafayette, Ind.
Jan. 22-23, New York City
Jan. 26, Washington, D. C.
Jan. 30, Spartanburg, S. C.
Jan. 31, Columbia, S. C.
Feb. 4, Washington, D. C.
Feb. 5, New York, N. Y.



"May Peterson, soprano, gave one of her too rare recitals at Aeolian Hall. There is charm in her voice and style in her art."

The New York Evening World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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PONSELLE, ROSA
Apr. 2, Richmond, Va.

POWELL, JOHN
Mar. 5, Marion, Ala.

RABINOVITCH, CLARA
Feb. 23, St. Charles, Mo.

RAYMOND, GEORGE PER-
KINS
Feb. 24, Hamilton, N. Y.

ROBERTS, EMMA
Mar. 2, Sweetbriar, Va.

ROMA, LISA
Apr. 12, Philadelphia, Pa.

ROSENTHAL, MORIZ
Feb. 2, Rochester, N. Y.

RUSSIAN SYMPHONIC
CHOIR
Jan. 19, Gambier, O.

SALZEDO, CARLOS
Feb. 1, Philadelphia, Pa.
Feb. 26, Syracuse, N. Y.

SALZEDO HARP ENSEMBLE
Feb. 9, Urbana, Ill.
Feb. 10, Urbana, Ill.
Feb. 12, Chicago, Ill.
Feb. 15, Denver, Colo.
Feb. 16, Colorado Springs, Colo.

Mar. 28, Philadelphia, Pa.

SAMPAIX, LEON
Mar. 4, Boston, Mass.

Feb. 7, New York, N. Y.
Feb. 8, Utica, N. Y.
Feb. 9, Rochester, N. Y.

TOVEY, DONALD FRANCIS
Jan. 20, Wolfville, N. S.

VREELAND, JEANNETTE
Mar. 27, Baldwin, Kans.
Mar. 29, Oskaloosa, Ia.
Apr. 2-3, Detroit, Mich.
Apr. 12, Minneapolis, Minn.
Apr. 13, St. Paul, Minn.

WEISBORD, MISCHA
Feb. 6, Chambersburg, Pa.
Feb. 13, Newburgh, N. Y.

WELLS, PHRADIE
Mar. 3, Atlantic City, N. J.
Mar. 7, Hamilton, N. Y.
Mar. 20, Springfield

WERRENRATH, REINALD
Jan. 21, Buffalo, N. Y.
Jan. 24, Greenfield, Mass.
Jan. 30, Kingston, N. Y.
Feb. 9, Augusta, Ga.
Mar. 27, Richmond, Va.
Apr. 2-3, Detroit, Mich.
Apr. 5-7, Detroit, Mich.
May 21, Newark, N. J.
June 3, Providence, R. I.

ZIELINSKA, GENIA
Jan. 29, Albany, N. Y.
Mar. 10, Buffalo, N. Y.

Elliott Schenck's Work Wins Praise

Referring to a recent performance of Elliott Schenck's In a Withered Garden, the Baltimore Sun states in part: "This symphonic poem, of which the author says that it is not program music, but an attempt to depict a mood rather than tell a story, is in a minor key and suggests

quite definitely faded flowers, fallen leaves, autumn chills and blighted blooms. There is cheerfulness, to be sure, with a mazurka forming the basis of the quick movement, along with a wild dance, as of elves and other fantastic beings disporting themselves, the excitement ending suddenly on the beat of a gong. But in the main the development is characterized by sombreness and a touch of eerie, quite in keeping with the subject. It was handled with delicacy, and got a cordial reception from an appreciative audience."

U. S. Army Band on Concert Tour

The first public concert tour of the U. S. Army Band was started on January 16 under the exclusive management of C. C. Cappel, concert manager, of Washington, D. C. The War Department has authorized a forty-day tour which is to take the band on a flying round of cities in Pennsylvania, New York, Ohio, West Virginia, Alabama, North Carolina, South Carolina, Georgia and Virginia.

The band, under the direction of Capt. William J. Stannard, has been completely re-outfitted with new uniforms of their distinctive Cadet Grey, and the clarinet section has been equipped throughout with Silva-bet instruments. This organization, offspring of the A. E. F. Headquarters Band—"Pershing's Own"—makes the trip with the encouragement and endorsement of the war-time chief, who organized the present unit on his return to this country as Chief-of-staff following the close of the war.

The band has achieved prominence as a radio feature in recent years and for its participation in many history making events at the National Capital. Its fine musicianship and symphonic qualities have won the praise of music critics wherever it has appeared.

An impressive array of soloists, including Thomas F. Darcy, second leader and solo trumpeter, will be heard on tour.

Educational as well as entertainment features will be stressed in the programs. An unusual feature will be the inclusion in each concert repertoire one or more numbers of Pan-American origin, the U. S. Army Band having been officially delegated to introduce South American music in this country.

New York Critics Commend Gruen

Rudolph Gruen, who recently gave a recital in New York, received the unanimous favor of the press. For instance, the American said in part: "His musical equipment was earnestly revealed, particularly in the sonata. His comprehension of the Beethoven idiom, its nobility and wonderful tonal patterns, was presented to his auditors with meticulous musicianship, a lovely singing tone, and a precise and careful execution." The Morning Telegraph commented: "A full house heard Mr. Gruen and was quick to realize the striking quality of the pianist's work. Mr. Gruen's treatment of the first movement of the Beethoven Sonata especially, was conceived in sound and individual musicianship."

Wrote the critic of the Times: "Mr. Gruen proved his sound training in Bach's A minor prelude and fugue, played with rich volume of tone, and in the more formal mood pictures of Beethoven's Waldstein sonata. To fifteen Chopin preludes, he added a graceful one of his own, with Griffes' Fountain of Acqua Paola and brilliant arrangements from Delibes' Nails waltz by Dohnanyi and from Mendelssohn's A Midsummer Night's Dream transcribed by Hutschen. The Herald-Tribune, after saying he played to one of the largest houses of this season, went on: "The program gave this young artist every opportunity to display the varied facets of his admirable pianistic technique, and musicianly resource. He plays with care, forethought, and deep concentration, also with brilliance, and is on the whole one of the best in the ranks of the younger artists."

Baer Starts Busy New Year

Hackensack, N. J.; Oberlin and Cincinnati, Ohio; New York (The Musical Forum and Columbia University) are January engagements with which Frederic Baer started the New Year. The Woman's Choral Club of Hackensack, Anna Graham Harris, conductor, heard the artist on January 10. On January 17 he will make his fourth appearance in Oberlin, O., for the Musical Union, in Elgar's Dream of Gerontius. His Cincinnati engagement January 20 will be for the Matinee Musical Club. January 22, he creates some ultra-modern music for the New York Musical Forum, Kurt Schindler, conductor, and on January 25 he sings at Carnegie Hall, New York, for the Columbia University musical organization.

Carnevali Works Sung at Christmas Services

Vito Carnevali, vocal teacher of New York, has composed many beautiful sacred compositions, some of which were heard at the Christmas services at the Church of Saint Francis Xavier, where he is director of music. At the Mid-night Mass an arrangement by the composer of Ave Marie for boys and chorus was rendered, and at the Christmas Day services an arrangement of this favorite old composition for tenor solo and chorus was presented. A feature of the Christmas Day music was the singing of Mr. Carnevali's Missa Mariae Mater Gratiae, a composition for mixed voices which was written especially for the choir of his church.

EDITH HARCUM, Pianist—HARCUM School, Bryn Mawr, Pa.

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Sincerely,

H. J. N. Wilson

"William Simmons, baritone, was a good substitute and soon gained the attention and respect of the audience. He has good style, and each of his songs has the mark of real finish. His voice, although not unusual in quality, is warm and true. His breathing permits beautiful classic phrasing as well as comedy effects which are never taken beyond the limits of good taste."—Harvey Gaul, Pittsburgh Sun-Telegraph.

"Pittsburgh made a pleasant discovery in the person of William Simmons, pinch-hitter for the Art Society. Within a few minutes he had us entirely disarmed. His voice is a baritone of great range, he employs it thoughtfully, and makes telling effects with his half-voice. He has admirable concert style, and he intelligently tries for the song. He knows tessitura."—Pittsburgh Post-Dispatch.

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LEONORA CORONA

As Leonora in Il Trovatore

AMERICAN DRAMATIC SOPRANO of the METROPOLITAN OPERA CO.

LEONORA CORONA

Press Comments of Debut at Metropolitan Opera House

New York Times:
By Olin Downes

Leonora Corona made her debut as Leonora Trovatore yesterday afternoon in the Metropolitan Opera House. She is the young woman from Texas who has benefited by study of opera in Italy and stage experience in that land, in South America and other localities, prior to her appearance here. Miss Corona is fortunate in the possession of a voice of excellent capacities, and she is a strikingly beautiful figure on the stage. Not often has the Leonora of Trovatore been so picturesquely presented. Miss Corona costumed the part in the old high-laced, Spanish manner, and she impersonates with gestures impassioned and semaphoric the hard-driven, weeping willow of Verdi's gloomy and romantic drama.

Miss Corona's instinct and endowment for the stage, then, was quickly evident. Her voice is one of range, considerable flexibility, a good timbre and capacity for dramatic expression. She herself has dramatic temperament When there was technical background as well as contagious feeling Miss Corona stirred her audience and showed her instinct for coloring tone in accordance with the import of text and situation.

. In a word, this is a young and gifted singer whose power to interest an audience was evident. The audience applauded Miss Corona with unusual enthusiasm and she took many curtain calls.

New York Times:

Leonora Corona, who made her opera debut here last week, won an ovation at the end of the "Pace mio Dio" aria from "La Forza del Destino" at the concert at the Metropolitan last night. She was recalled six times.

New York Evening Journal:

. Her voice, indeed, has a pronounced lyric quality and beautiful one. There is a fetching liquid timbre to it and this does not change into anything less pleasant as it rises to its upper reaches.

New York Telegram:
By Pitts Sanborn

Not to be outdistanced by the Missouri Talley-ho, the Lone Star State proudly added a young prima donna to the Metropolitan constellation at the Thanksgiving matinee.

Leonora Corona, as the new soprano is known to the theater, effected her Metropolitan debut in Mr. Gatti-Casazza's first "Trovatore" of the present season. (She had had previous operatic experience in Havana and in Italy, even singing Tosca with Mr. Martinelli in his home town of Montagnaro).

. The haughty Spanish beauty of the elaborate imbrogio Miss Corona looked to perfection, whether garbed in deep salmon or in traditional and trailing black.

A lithe and mobile woman, the Texan promptly established the gratifying fact that though also a singer of opera she most emphatically is no stick.

Miss Corona possesses, further, a soprano voice of generous range and power and unusual beauty, which she employs with instinctive dramatic force. In the second finale her "E deggio e posso crederio" had just the right accent and dynamic gradation and that crucial passage "Sei tu dal ciel disceso" was phrased with the proper breadth.

. Miss Corona has a fine enough gift to make it eminently worth her while to cultivate an expert use of it. Seldom is a new soprano voice of such excellent possibilities summoned to Metropolitan activity.

New York Morning Telegraph:
By Hillel Van Dyke

. We believe that there is a definite place in opera for Miss Corona, and a high place at that.

Miss Corona gave an interpretation of the role assigned to her that held our interest all the way through the performance. She has personality plus, a beautiful appearance, and a decided talent for the histrionic art.

New York Herald Tribune:
By Mary F. Watkins

Another American girl stood before the yellow curtains of the Metropolitan Opera yesterday afternoon and heard a great holiday audience acclaim her with shouts and thunderous applause. She was Leonora Corona, of Dallas, Texas, who sang the role of Leonora in the season's first performance of "Trovatore."

. Nowhere in all the music of Leonora was there a note or phrase which strained in the slightest degree her powers. It is a big somewhat dark, emotional voice, completely and unmistakably operatic.

New York Wall Street Journal:

That old operatic war horse, "Il Trovatore," gay with the trappings of Verdi's most florid melodies, came stamping onto the stage of the Metropolitan Opera House on Thursday afternoon, bearing high in its saddle a new Leonora—from Texas. A holiday audience in holiday mood received rapturously both the opera and its new diva.

. A graceful and gracious lady, this daughter of Justice Cochrane of the United States District Court in Texas, pleased a large and friendly audience. The role of Leonora in "Il Trovatore" taxes the technical skill and the vocal resources of any singer. It is to be credited to Miss Corona that despite nervousness incident to a debut in so exacting a role, she sang with assurance and authority.

The voice is large, and the new soprano sings with intelligence and admirable restraint.

New York Sun:

. In the performance of "Il Trovatore" yesterday afternoon a promising addition was made to the gallery of young American singers. Miss Corona, a handsome woman with a most gracious stage presence and a voice of rich timbre and abundant sonority, made a pleasing impression as Leonora.

New York Evening Post:
By Charles Pike Sawyer

Another welcome addition to the long list of American singers at the Metropolitan Opera House, Leonora Corona, pretty nearly came into her own yesterday afternoon in "Trovatore," that impossible tuneful affair which has served hundreds of prima donnas and fully as many tenors as a vehicle for glorious singing. Nearly is the word, for she gave evidence of a delightful voice, marred a bit by the nervousness of her debut here, although she is no novice.

. There can be no question of the beauties of that voice with its rich, velvety tones.

Further than this, Miss Corona from Texas has a great personal charm. Tall and slender, with a mobile, expressive face, she was a most effective Leonora, especially in the Miserere, where she was a pathetic and lovely picture. Her singing of the aria in that act was delightful and in the duet which followed she modified her tones to suit those of Manrico, off stage, in a most artistic manner.

New York World:

. But yesterday's audience at the Metropolitan, forsaking its fireside and holiday leisure, came not for Verdi but to hear another of Mr. Gatti's proteges, Leonora Corona, in a namesake role of great repute. The part of Leonora, as prescribed by Verdi, taxes to the utmost the skill and vocal flexibility of any young singer.

Miss Corona seemed to vindicate Mr. Gatti's judgment.

. She has learned a rare something which many an older hand so soon forgets. There are times, as many as the exigencies of Italian opera will permit, when she devotes herself entirely to the stage and leaves the audience to its own devices.

New York American:

At the Metropolitan Opera House last night Leonora Corona was heard in an aria from "Forza del Destino," which she sang with beautiful quality and smoothness.

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New York Concerts

(Continued from page 12)

mento, and harmonics both natural and artificial. His harmonics have an ethereal delicacy quite ravishing, and his vibrato is like Fritz Kreisler's on the violin, so entrancing is it in its poignant appeal; he employs it sparingly but always with magical effect. His rapid scales up and down the whole length of the fingerboard are like strings of pearls. No less astonishing is his sostenuto playing, and his sonorous chords, especially in Bach, are marvels of perfection.

His program was as follows: A sonata by Giuliani (1780); Folias d'Espagne by Sor (1778-1839); Torroba's Suite (dedicated to Segovia); a group of Bach; M. Ponce's Theme varie et Final (dedicated to Segovia); Granados' Dance in G major; and Torre Bermeja and Sevilla by Albeniz.

The audience which filled the hall to the last seat applauded the artist rapturously, and he added numerous encores to his lengthy program.

The Elshuco Trio

Finesse in delivery, unity of purpose and sound musicianship are cardinal qualities in chamber music playing. The Elshuco Trio's performances are invariably enjoyable, partly because of the perfect unity which has been established among its members, William Kroll, William Willeke, and Aurelio Giorni, and more than partly because they know the delicacy which spells finesse.

They were assisted at the concert at the Engineering Society Auditorium on January 11 by the South Mountain String Quartet (Karl Kraeuter and Conrad Held together with Mr. Kroll and Mr. Willeke are its members). Their program was as diversified as could be; Beethoven's quartet in F major; Paul Hindemith's quartet in F minor; Joseph Suk's quintet in G minor made the differences in their program. The sure, clear message of Beethoven; the modern note of Hindemith; and the understandable thoughts of the less modern Suk surely make for an unusual program. Such it was, and the playing of it was a study in perfection.

JANUARY 12

New York Symphony: Gieseeking, Soloist

The New York Symphony Orchestra gave its last concert under the direction of Fritz Busch at Carnegie Hall on January 12, and Mr. Busch was accorded an ovation by way of farewell, and sailed away on the Majestic the next day. Whether he will return to America next season is as yet problematical, but he has proved to expert musicians here that he was one of the best of the conductors who have visited these shores in recent years, and he won a genuine popularity with the public which largely attended the concerts which he directed.

The program of his final concert was Brahms' Fourth Symphony, Elgar's Cockaigne overture, and Emerson Whitthorne's Poeme for piano and orchestra, the solo part played by Walter Gieseeking. Elgar's overture was once upon a time considered to be a work of startling modernism and of real genius. It seemed at this latest hearing to be merely dull, far too long, and hardly worth putting on a program. It got scarcely any applause. Of Brahms it is needless to speak. Those who love him love him greatly and those who do not are entirely in the minority. This writer is one of the minority, but is thoroughly familiar with the music and its proper and traditional rendering and is able to say that Mr. Busch gave one of the most effective performances of the Fourth Symphony that one is ever likely to hear. He has a most expressive beat, and the men in the orchestra are not only ardent admirers of him as a musician, but also devoted friends, his warm sympathetic personality having won them to him in a body. He therefore gets from his orchestra exactly what he wants, and his musicianship leads him to inspired interpretations of whatever works he elects to perform.

Whithorne's Poeme was played for the first time in public last year with the Chicago Symphony Orchestra in Chicago, under the direction of Frederick Stock, by Mr. Gieseeking, who also gave its first New York performance on this occasion. Mr. Whithorne could not have a better interpreter. Gieseeking has not only extraordinary mastery of

the technic of the piano, but a most exquisite tone and the power of infinite shadings of color. He brought out all the beauty there is in the piano part of Mr. Whithorne's score and was ably seconded by Mr. Busch and the orchestra, who had obviously rehearsed the music carefully and thoroughly. That one should say that a conductor giving a new work at a symphony concert had rehearsed it thoroughly and carefully may to some readers seem superfluous. Readers who find it superfluous must be unaware of the treatment accorded American composers by some symphony conductors. The Poeme proved to be a composition of real and enduring beauty. The orchestration is masterly, and in it the composer has put a wealth of delightful color and scintillating kaleidoscopic variety that held the interest through every one of the fifteen or twenty minutes required for the performance of the work. It is a composition that has no dull moments, no passages of meaningless development, and no cessation of the fine fervor with which it opens. This is a piece by an American born composer of which every American must be proud. It was received with vigorous expressions of appreciation and enjoyment.

Eddy Brown Quartet

On January 12 the third subscription concert of a series given by the Eddy Brown Quartet in the ballroom of the Ritz Carlton Hotel was presented before an audience notable for its rapt attention and keen appreciation. The first program number was the Netschaiew quartet, op. 4, a work of particular interest because of its post-war Russian background. Dmitry Dobkin, tenor, soloist of the occasion, sang two groups of songs that were sympathetically interpreted and heartily applauded. One group consisted of modern Russian compositions, and the other was comprised of Tosti, DeCurtis and Rossini numbers.

The beautiful Schubert quintet in C major, op. 163, was strikingly lovely throughout its four movements, Gaston Dubois, cellist, proving a well chosen assisting artist to the quartet members, who are Eddy Brown, Edwin Bachman, William Schubert and Lajos Shuk.

De Seguro-Piza Artistic Morning

Nina Morgana, Andres Segovia and Edward Lankow were the participants in the season's fourth De Seguro-Piza Artistic Morning at the Hotel Plaza on January 12. The performers, each a prominent exponent in his particular field, gave eloquent accounts of themselves. Mme. Morgana's lovely soprano lent itself perfectly to the vocally taxing intricacies of songs and arias of the brilliant of Italian variety. The Mozart Non so piu cosa son as well as Rossini's sprightly Una voce poco fa were excellent vehicles for her clear, strong and perfectly pitched voice. Then Senor Segovia again amazed his audience by his phenomenal guitar playing in pieces by Bach, Albeniz, Haydn, and two Spanish numbers. Mr. Lankow used his fine voice with considerable effect in two solos, Richard Strauss' Morgen and an aria from Thomas' Le Caid, and joined with Mme. Morgana in the well known duet from Don Giovanni.

Alice Vaiden and Emil J. Polak were accompanists for Mme. Morgana and Mr. Landow respectively, though Miss Vaiden officiated at the piano during the last named Mozart number.

League of Composers

The League of Composers gave a concert at Town Hall on January 12, at which the Pro Arte Quartet appeared, assisted by Leo Ornstein, pianist and composer. The program opened with a quartet by Darius Milhaud which left no impression whatever on this reviewer, except of grateful brevity. Following this the first performance was given of a new piano quintet by Leo Ornstein. With the composer at the piano this work was given a spendid rendition and proved to be a creation of genuine importance. Mr. Ornstein is not as dissonant in this composition as he has been in some of his earlier works, yet it is very modern, though in a manner somewhat different from that of other modernists. It has what very few modern compositions have, real melody supported by harmony which enhances the beauty of the melody. Other modern compositions may have melody, but if they have it is in most cases rendered unrecognizable by the harmonic scheme. This is not the case with the Ornstein music, and there were many extended passages in it which are to be described only by the old-fashioned and almost obsolete term, beautiful. A modernist once said to this writer that to call his music beautiful would be the crowning insult.—And yet there are still people in the world who want beauty in music, and apparently it is possible to combine beauty and modernism, though this combination is so rare that one had almost assumed its impossibility. Ornstein certainly does it. His work was loudly and vigorously applauded and he was forced to bow his thanks from the platform a number of times.

Following this the string quartet played a piece called Indiscretions by Louis Gruenberg. This also was a first performance, and the composer was loudly applauded, the applause being stimulated by the beckoning of members of the quartet to Mr. Gruenberg, who was in the audience, to rise and let himself be seen which, however, he did not do. The work is of the sort that one expects from Mr. Gruenberg, extremely clever, written with masterly technic, more humorous than deep, and altogether a child of this day of jazz and flappers—a good work of its kind and likely to become popular.

The final number on the program was a quartet by Hindemith, played for the first time in America. Hindemith is an unequal writer. Sometimes his work is highly absorbing,

at other times apparently uninspired. He is a composer possessed of tremendous facility, and apparently his bump of self-criticism and selectivity is only slightly developed. This quartet proved to be one of his uninspired works. The playing throughout of the Pro Arte Quartet was of a high order.

Nikola Zan

A distinguished audience listened to Nikola Zan at the Engineering Auditorium on January 12. With the assistance of Frederic Hart at the piano, Mr. Zan, who makes a splendid appearance, rendered a well arranged program, consisting of songs by Schumann, old Italian, some choice French and English compositions, and, of special interest, Jugo-Slav numbers, all of which rounded out a most unusual collection. The audience received the singer with genuine appreciation and showed its pleasure by calling for several extra numbers, which he graciously gave.

Mr. Zan has a very rich baritone voice of ample compass and uses it with taste and finesse of style. His diction is particularly commendable and he showed versatility in the matter of interpretation. Moreover, Mr. Zan is a singer who ought to be heard more often, although he is, perhaps, more frequently heard on the Pacific Coast.

New York Philharmonic: Sir Thomas Beecham Conducting

(See story on page 5)

Claire Sheftel

On January 12, at Steinway Hall, Claire Sheftel, a young violinist who hails from the West, was heard in recital. Her program began with the E minor concerto by Nadini Franco, and continued with the E major sonata by Bach for violin alone, a sketch fantasy by Bruch, and a group by varied composers. Her playing was delightful and Miss Sheftel gave ample evidence of intelligence in her renditions. The musical profession should hear more of this artist, and one is sure that many of her listeners are looking forward to her next appearance.

JANUARY 13

Beethoven Symphony: Joseph Achron, Soloist

The fourth concert of the Beethoven Symphony Orchestra, Georges Zaslowsky conductor, was given on "Friday the thirteenth" of January at Carnegie Hall. Neither the large audience, conductor, orchestra nor soloist seemed to feel the sinister influence of the jinx which is supposed to lurk about when Friday and the thirteenth of the month synchronize; for, viewed from every standpoint, the concert was probably the best of the series thus far.

Three novelties were presented in company with the tried and trusty "Fifth" of Beethoven and the Meistersinger Prelude, which latter, oh ye learned scribes, never was and never was intended to be an overture. The novelties included an Overture to a Comedy, by Philip James, Walter Kramer's transcription for string orchestra of an old violin sonata by Castrucci, and Joseph Achron's violin concerto, performed by the composer as soloist.

The James overture, a well constructed, well scored and effective piece, starts by announcing the composer's entire approval of Richard Strauss' Don Juan, after which comes an American flavored theme which is developed through the medium of a fugue of no mean order. A rousing climax brings to an end a work which does credit to its author from every standpoint except that of the creator.

Kramer's setting of the old Italian sonata is conservative and stylish, constituting an excellent bit of four part writing. Its effect is that of a manifold string quartet, and it was played by Mr. Zaslowsky and his men in the real chamber music style.

Joseph Achron, an excellent violinist of the Auer School, who has written a number of valuable pieces for his instrument, strove valiantly to make his little violin audible through the mazes of a full-toned, ponderous orchestration which he has given to his violin concerto. Based on themes Hebraic and Palestinian, the work is very well made, attractively modern in spots, and full of sparkling satire, but it is, like many another product of latter days, distinctly a "concerto against the fiddle," as such its future place in the literature of the instrument is problematical. Brahms remade a symphony into his D minor piano concerto; why not—but that is up to Mr. Achron.

Mr. Zaslowsky gave the first symphonic work of the season by the patron saint of his new organization, giving the monumental C minor symphony a broad, intelligent and dignified reading. He wisely refrained from attempting to inject new ideas into the proverbial and immortal music of Beethoven, allowing the beautiful thoughts of the composer to flow, natural and unimpeded, just as they probably were intended to be. The result was a thoroughly satisfying and edifying exposition of one of the greatest works in the orchestral literature.

Biltmore Morning Musicales

Seeing how packed the ball room of the Biltmore was on Friday morning last when Geraldine Farrar made her postponed appearance at R. E. Johnston's brilliant series, one realized why the entire concert had been put off a week owing to the singer's indisposition. It was a record audience and Farrar the magnet. The gracious singer, stunningly gowned in red velvet with a turban to match, received a warm reception upon her entrance, and frequently during the morning there were demonstrations of favor, climaxing at the end when many crowded about the stage to give vent to their enthusiasm for this great artist. Farrar sang well—mightily well. The same taste and discretion that have marked her recent appearances was again noticeable. She elected a German, French and an English group and there were many encores. Farrar's voice is fresh, vibrant and well produced. No forcing marred her singing and the choice of songs lay well within her voice. In the matter of interpretation, the many singers present in the audience must have derived much. A real student and a singer of intellect, Farrar makes rather vampid songs lovely. She has that art! Why go on describing the impression she made? One need merely say: "Let us hear

(Continued on page 24)

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"Miss Kraeuter apparently had little difficulty with its secrets of tonal beauty and the technical problems. . . . The quality that she secured had charm and power. Miss Kraeuter's intonation neither sagged nor soared from the true pitch. Her taste in emphasis and phrasing was artistic and refined. The Brahms Sonata was interpreted with artistic appreciation of its beautiful episodes—showing proper consideration for balance and blending of delicate passages, approaching the climaxes with a logical increase of vigor and volume."—*New York American*.

"Miss Kraeuter has admirable stage presence and musical schooling. Her program had something of all schools, Brahms E-minor sonata for solid fare, that of Boccherini for lyric contrast and the concerto in B-minor. . . . Flexible and forcible at will, Miss Kraeuter's playing was applauded by a well-filled house."—*New York Times*.

"Miss Kraeuter, who was a Naumburg Foundation prize winner, had made a favorable impression in her debut and showed last night technical skill and a fluent pleasing tone."—*New York Herald Tribune*.

"She played to the evident enjoyment of a large audience and with considerable skill."—*New York Evening Post*.

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New York Concerts

(Continued from page 22)

her often!" Claude Gouvier was at the piano for the singer.

Moriz Rosenthal received a fine reception, and in numbers by Chopin, the Liszt Hungarian Rhapsody No. 2 and his own *Carneval de Vienne* on themes by Johann Strauss he revealed those qualities that have made him world-famous.

Curtiss Grove, with admirable Rudolph Gruen's accompaniments, was the third artist. Heard in songs by Paladilhe, Schumann, Campbell-Tipton and La Forge, the audience received him well. He was in good voice and sang with a finesse of style.

JANUARY 14

Ignatz Friedman

At his Carnegie Hall matinee, before a crowded house, Ignatz Friedman, the Polish piano master, was in exalted artistic form, and gave his hearers unalloyed pleasure, which vented itself in continuous and prolonged applause. At the end of the program Friedman could have given a dozen encores, but finally contented himself with merely bowing again and again until the eager but disappointed throngs left the hall.

Serene interpretation marked the playing of Beethoven's E minor, opus 90 sonata. In the Brahms variations on a Handel theme, Friedman gave of his mightiest in lofty musicianship, lovely manipulation of tone and pedal, and blazingly brilliant technique.

Versatile delivery in a Chopin group, poetical fancy in Debussy's *garden*, and an overwhelming display of virtuosity in Friedman's own adaptation of Strauss' *Primavera waltz*, closed the regular program of this truly significant piano conqueror.

Pablo Casals

Pablo Casals gave a recital on January 14 at Town Hall accompanied by Nicolai Mednikoff. Together these two artists played the Grieg sonata and pieces by Moor, Debussy, Turina and Breval. Mr. Casals also played Bach's suite in D major, unaccompanied, which was the most interesting work on the program, with an extraordinary command of the technique of his instrument and of every phase of tradition as well as of interpretation. He never spills over, never loses himself in his emotion. He was greeted by a very large audience and the applause was frequent and enthusiastic.

JANUARY 15

The London String Quartet

The London String Quartet appeared in concert at the Educational Alliance on January 15, this being the first program of the season given under the auspices of the Educational Chamber Music Society, Leo Levy founder.

Through Beethoven's quartet op. 18, No. 2; Scontrino's *Menuetto* and Borodine's *Nocturne*, the quartet displayed once more those characteristics that have placed it at a foremost point on the ladder of artistic achievement. Its performance was notable for beauty of tonal shadings, emotional coloring and excellent coordination. Although each of the four members of the organization is an undeniable artist upon his chosen instrument, each lends himself unreservedly to forming a unit in the complete ensemble. Emotionally, intellectually and technically the quartet responds as one man.

Splendid in interpretation and executive also was the final number on the program, Schumann's piano quintet in E flat, in which the piano part was played by Leo Levy.

Friends of Music: Bauer and Schorr, Soloists

The Society of the Friends of Music gave an unusual program at its sixth concert at Town Hall on January 15. Harold Bauer played Brahms' concerto in D minor; Friedrich Schorr sang Klemperer's 42nd Psalm, and Mahler's cycle, *Kindertotenlieder*.

There is a certain note in Brahms' concerto which seems particularly adapted to the mood of Mr. Bauer, and the broad stroke and clear cut honesty of the work suit him equally well. He played on Sunday with his usual surety, and the resiliency of his tone imbued his work with vitality.

Friedrich Schorr possesses a really great voice. He sang Klemperer's Psalm with that sincere reverence which it demands, and the *Kindertotenlieder* were sung with a compassion and tenderness that were most gripping. The group of songs is said to be the most significant that Mahler wrote. It was good to have Schorr to sing them.

Artur Bodanzky conducted with his usual musicianship and surety.

New York Philharmonic: Horowitz, Soloist

Enthusiasm ran high at the last appearance of Sir Thomas Beecham with the Philharmonic. The English conductor must realize that he has established himself with the American public, for the wish has been earnestly expressed that he return to these shores.

The program consisted of the Mozart C major symphony (No. 425) two Delius mood poems, Paisiello's *Nina*, *Pazza per Amore*, Gretry's *Air de Ballet* from *Zemire et Azor* and the Tchaikovsky concerto with Vladimir Horowitz as soloist. With the exception of the Delius *Paris Nocturne*, all the numbers had been previously given by Sir Thomas in his four concerts in New York.

He was again heard as a master of nuance and a vital conductor; he has brought fire and verve to the Philharmonic, and has, with that, made the men absolutely obedient to his ideas. In the Delius composition he shone as a delineator of moods, for the work demands varying and contrasting markings and has a hazy atmosphere about it. In fact Delius claims to have had no program in mind. . . . it was merely the jotting down of feelings aroused by seeing the city at night. The work is entirely too long to hold the attention, and toward the last is even disjointed.

Vladimir Horowitz is a master of his instrument. He is brilliant, powerful and magnetic; and with these characteristics one does not expect poetry. At the end of the concert he was hailed by the large audience, and after it was quite obvious that the pianist had retired for good Sir Thomas made a last appearance to thank his audience for its cor-

diality. He was amply repaid in this for his modest gesture in having placed the heralded pianist last on the program.

New York Matinee Musicale

Members of the Matinee Musicale, of which Rosalie Heller Klein is the president, gave a concert at the Hotel Ambassador on January 15. That the program was varied is evident from the fact that it was presented by Marvine Green, pianist; Alma Beck, contralto; Hilda Brady Jones, soprano; Hans Hagen, cellist; Walter Warren Plock, baritone, and the Matinee Musicale String Orchestra, Alfred Troemel, conductor. The duet from *Thais* sung by Miss Jones and Mr. Plock appeared to have the greatest appeal for the audience, judging by the enthusiasm with which the artists were received. The accompanists for the afternoon were Josef Adler and Minabel Hunt.

Musical Art Quartet

The Musical Art Quartet gave a noteworthy Brahms recital at the Guild Theater on January 15. The String quartet in A minor, op. 51, as well as the piano quartet in A major, op. 26, received, as was to be expected from the previous appearances of this group of musicians, highly commendable and musically readings. The ensemble was, if anything, even better than on former occasions. From first to last the interpretations were sincere and eloquent. Samuel Chotzinoff interrupted his critical endeavors on the Morning World long enough to play, with impeccable precision and considerable devotion, the piano part in the last number.

Juilliard Graduate School Orchestra

The first concert of the Graduate School Orchestra of the Juilliard School of Music was given before a large invitation audience in the Engineering Auditorium on January 15. The orchestra consisted entirely of strings, counting among its ranks two double-bass players.

Albert Stoessel, who is the conductor of this talented young student body, seems to be just the right man to train such an aggregation of budding musicians in the technique of ensemble playing, for the results he attained with them were highly satisfactory. They played with precision, fine shading and great tone volume.

The program was well chosen, the Ernest Bloch *Concerto Grosso* proving highly interesting; Jerome Rappaport played the piano obligato. Adele Marcus appeared as soloist in the D minor concerto by Bach for piano and strings, the piano part edited by Busoni. She played like a seasoned artist and the orchestra gave its part in genuine Bach style under Mr. Stoessel's fine leadership. The last number on the program, St. Paul's Suite for string orchestra, by Gustave Holst, is well written but rather dry except in the finale which works up to a good climax; the young players putting all their energy and enthusiasm into the interpretation of the work.

The large audience, in which were present quite a few musicians of note as well as prominent patrons, was very encouraging and generous with its applause, well merited as it really was.

Maurice Ravel

Maurice Ravel was presented by Pro-Musica in a recital of his own works at the Gallo Theater on January 15. He was assisted by Greta Torpadie, Josef Szigeti, Carlos Salzedo, the Hart House String Quartet, Horace Britt, Henri Leon Leroy, and Arthur Lora. The program included some of Mr. Ravel's early works and some of his very latest. Among the early works was the string quartet, finely played by the Hart House Quartet; the introduction and allegro for harp, in which Carlos Salzedo distinguished himself; the sonatine for piano solo, the *Sarabande* and *Pavane*, these two played as encores. The modern works were the *Histoires Naturelles*, the *Chansons Madecasses*, both sung by Greta Torpadie and accompanied by the composer, and the sonata for violin and piano played by Szigeti, and the composer.

Mr. Ravel was greeted with the natural enthusiasm which welcomes the great visitor to America. With his first appearance on the stage the audience rose to do him honor and he was applauded on every possible occasion with an en-

(Continued on page 26)



MILDRED DILLING,

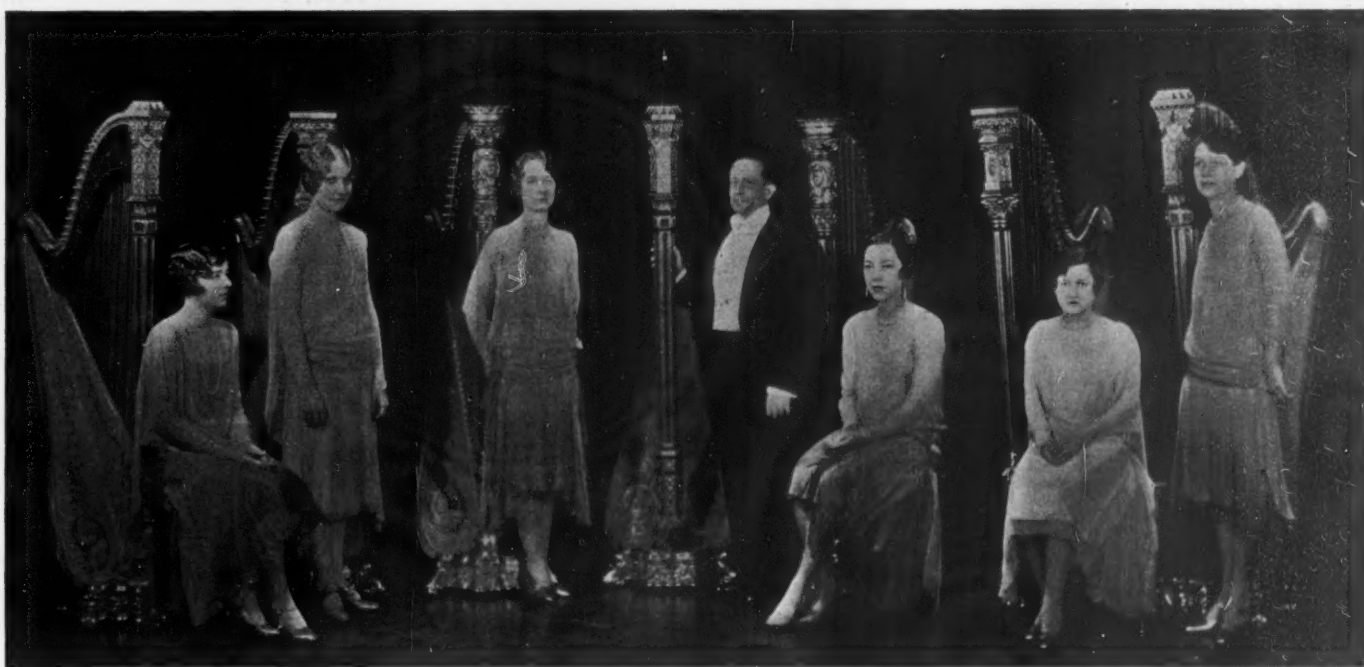
who will give a harp recital at Steinway Hall on January 24, with Harry Gilbert at the piano. As is her custom Miss Dilling will play an unusual program, containing several novelties, among which is a first time composition by De Severac called *En Vacances*. Miss Dilling filled dates this month in Brooklyn, Providence, Oswego and Morristown. (Photo by Strauss Peyton.)

"Great is the Harp and Salzedo
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Richmond Times-Despatch
February 9, 1927

"Salzedo Ensemble Thrills
Audience at Notre Dame"

South Bend News-Times
February 11, 1927



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Ella Backus-Behr Believes Harmony, History of Music, Sight-Reading and Other Subjects an Integral Part of Vocal Training

While it may be true that never before in the history of American music have there been so many beautiful voices, it is equally true, in the opinion of discriminating critics, that never before has there been a need as pressing as it now is for a more thoughtful regard for musicianship on the part of our singers.

This thought lies uppermost in the mind of Ella Backus-Behr, pianist and vocal coach, from whose New York studios so many prominent artists have been graduated to successful careers on the concert stage.

Mme. Behr's studio, overlooking one of the busiest corners on upper Broadway, presents a quaint anomaly to the visitor. In an instant one is transported from the rush and turmoil of the most cosmopolitan boulevard in the world to the peaceful repose and friendly atmosphere of a delightful home, characteristically New England in every detail, not omitting the all-pervading spirit of hospitality that awaits the caller. It was in this wholesome frame that the well known teacher and concert artist discussed with the writer her views on current tendencies in vocal art.

"In music, as in many other branches of intellectual activity," she observed, "we are confronted with the danger of over-specialization. And, while it is a fine thing that our young singers are seeking out the guidance of those who have made outstanding success along definite lines of procedure, it would be so much better for them if they were to realize that sound musicianship, based on fundamental principles, is the urgent need of the hour. After all, it is this test of musicianship upon which the singer must ultimately be judged if she is to have a lasting success. Voice alone, cleverness in interpretation, charm of stage presence—all important factors, will not in themselves lead to triumph. The critics rightfully demand that the basis shall be musicianship."

"By this I mean that every serious vocal student should concern herself with harmony, history of music, sight-reading, and other theoretical subjects as an integral part of her training. She should study the piano; should be able to play her own accompaniments and should develop a sensitive appreciation of good piano playing, for the pianist and the singer have much in common. And, above all, she should learn to love chamber music and the music of the orchestra. I consider the study of the methods of tone production as practised in our orchestras, particularly on the stringed and wood-wind instruments as being of the utmost value to the singer. A beautiful legato produced by the voice should have the same spun quality as the legato of a violin. The singer who can develop as her tonal ideal the effect of superlatively fine violin playing, cannot go far amiss in reaching her goal."

In the field of chamber music Mme. Behr has made an important contribution to contemporary concert history. Several years ago she organized the Old Masters' Trio, in which she as pianist is now associated with the veteran cellist, Leo Schulz, and the violinist, Hans Lange. Firm in the belief that the greatest musical truths have been uttered by the old masters, these three artists have been making their excursions into the realm of the classics, emerging annually with a series of programs that reveal anew the everlasting beauties in the creations of Beethoven, Mozart, Bach, Haydn and the other writers of the golden age of music. The noble sincerity, the deep understanding, the total absence of all self-exploitation to the end that the music itself may be heard as it was conceived, have found a quick response from an ever-growing public.

This season the Old Masters will appear for the first time in Steinway Hall, in surroundings that are eminently appropriate for their delightful performance. The concert will take place on the evening of January 28.

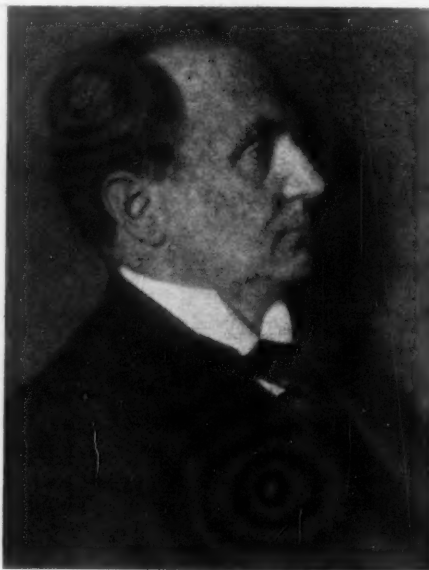
Mme. Behr's own career is indeed a shining example for those who are willing to dig deep and search far afield in acquiring the equipment that is needed by the qualified professional musician. As a girl she launched herself from her home on Cape Cod to join the celebrated Handel and Haydn Society chorus in Boston. For seven years she sang in this ensemble, the meanwhile applying herself to vocal study under Mme. Rudersdorf and piano under B. J. Lang. It was through such correlation of study of the piano and voice that she established her own background of musicianship, later continuing her studies abroad under Scharwenka and other masters of the period. On her return to America, having brought with her the reputation of high achievement both as teacher and artist, she was sought out by a group of students who have since made important places for themselves in contemporary music. One of her graduates is Gertrude Concannon, now conducting a successful school of music in Kansas City. Another who has brought distinction both to herself and to her mentor is Merle Alcock, the Metropolitan Opera contralto. And in Mme. Behr's classes today are a number of gifted young singers and pianists who are carrying on the principles for which she has stood so unflinchingly for many years. Though their professional activities keep them busily engaged in concerts, opera, light opera and other fields, they make it a practice to maintain their contact with the studio from which they have derived so much of knowledge and experience.

"We are living in a land of untold musical possibilities," Mme. Behr told the writer at the conclusion of a recent

conference. "I have faith in the effects that shall come to us through that marvelous agency, radio. I believe that gradually those who have charge of this epoch-making innovation will come to realize that they have a great responsibility; that the salvation of radio lies in maintaining an ever higher standard and that the elimination of inferior music and inadequate performance will be demanded by a public that is daily becoming educated to appreciate the best. And, after all, it is by bringing the best music to the masses that we shall evolve ourselves into a truly musical nation."

Schneevoigt Makes Conquest of Los Angeles

Predictions that the advent of Georg Schneevoigt as conductor of the Philharmonic Orchestra of Los Angeles would mean a greater era for this organization have been amply fulfilled. The internationally celebrated Finnish maestro has scored popular and artistic successes of high



GEORG SCHNEEVOIGT.

order in the past three months. For the first time in the history of the orchestra, attendance is nearly always of capacity size. Even the performances which are known to be broadcast attract a patronage in "person" as large as regular programs in the past. This achievement is all the more noteworthy considering that Schneevoigt has distinctly advanced the calibre of repertory and twice performed two symphonies the same evening or afternoon (never attempted before) without decline of box office receipts. In fact, such a double symphony choice, interspersed by the Strauss Woodwind Serenade, op. 13, had sensational appeal also to that audience "on the air." A new enthusiasm has inspired players, public and press with the coming of this maestro.

Super-personality and super-musicianship explain this gratifying progress. A true "maitre d'orchestre," Schneevoigt is a masterful personality. He dominates his orchestra, but at the same time bestows on the players something of the sovereignty and passionate intensity which mark all his readings, be they a specifically Slavic interpretation of Tchaikovsky's "Fifth" or of the Handel Concerto Grosso No. 10, which, by the way, he introduced here. Schneevoigt, as will be recalled, came to this country in 1924, but, owing to indisposition, could carry out only two guest-engagements with the Boston Symphony. Not widely known therefore in the East, his have been interesting inquiries regarding his availability as guest-conductor, questions prompted evidently by the spreading news of his astounding success in Los Angeles.

Schneevoigt, who is fifty-five, is of ample, impressive stature, conveying the feeling of solidity and power by very appearance. On the director's stand, he adds to that virility of extraordinary momentum, as well as a tenderness of commensurate delicacy. He directs graphically, but not "historically." There is an even mixture of quiet poise, subtly graceful phrasing and dynamically vehemence in his manifestation of the stick. Schneevoigt at once is an arresting and unostentatious conductor who never does things for effect, always within the style of the work.

To all extent an individualist as to interpretation, he is faithful to the composer. His Beethoven "Eroica", Brahms' No. 1, his Respighi or Stravinsky, his Weber, Wagner, De Falla and Schubert, Sibelius, Strauss or Ravel are imperative in genuineness as well as personalized potency of his individual readings. Even greater things are programmatically in store for Los Angeles and Southern California during the second half of the season. While future plans are undeveloped, Mr. Schneevoigt will be guest-conductor only in Europe this summer, planning to return to America also next season.

Charles R. Baker with Chicago Opera

Charles R. Baker has been engaged by Clark A. Shaw, of the Chicago Civic Opera, as advance publicity representative of that organization, and now is engaged on that work

in California. Mr. Baker formerly functioned in a similar capacity for the San Carlo Opera, Pavlowa, and other attractions of a high order.

New York Concerts

(Continued from page 24)

thusiasm that showed the liking of the audience for this modest little gray haired genius.

This writer enjoyed the early works best, the jazz sonata for violin and piano with its "Blues" least. However, there were others present whose tastes ran in exactly the opposite direction and who liked the sonata and the Chansons Made-casses best and the early works least—purely a matter of taste. Certainly Ravel is a creator of works of extraordinary beauty, and what he does he does with care and a rare technical perfection. He possesses what very few writers of this day possess—a gift of melody, and at least in his early days he was willing to write melody. He and Lisa Roma, who is to sing his songs during his tour, left on January 16 for the coast.

New York Symphony: Giesecking, Soloist, and Pollain, Conductor

The New York Symphony Orchestra in its concert at the Mecca Auditorium January 15, was directed, for the first time this season, by Rene Pollain, its solo viola player.

Mr. Pollain, who is a very good violist and excellent musician, acquitted himself ably and led his confreres through the program in scholarly fashion, holding them firmly together. He was warmly greeted upon his appearance by an audience which well filled the large auditorium.

The program consisted of Debussy's L'après-midi d'un Faune, the Schumann A minor concerto for piano and orchestra and the Second Symphony in E minor by Rachmaninoff.

Walter Giesecking appeared as soloist in the Schumann concerto. Mr. Giesecking is an accomplished artist—complete master of his instrument. He has an all-commanding technic, a big tone and plays with finished phrasing, making use of all the artifices that belong to the virtuoso.

The large audience applauded both Mr. Pollain and Mr. Giesecking enthusiastically, giving evidence of being well pleased with the whole program. The pianist was called back to the stage many times after the concerto and at the conclusion of the concert Mr. Pollain also received an ovation.

Roxy's Orchestra: Adelaide De Loca, Soloist

Tchaikowsky was honored on the program at Roxy's on Sunday morning—honors which he shared with no one, for his works comprised the entire program. His Sixth Symphony (Pathétique), the overture Solenne, and the aria Adieu forets from the opera Jeanne d'Arc, sung by Adelaide de Loca, made up the hour or so of music.

It was to a friend that Tchaikowsky wrote, while composing his sixth symphony: "I am putting all my virtue and wickedness, passion and agony into the piece I am writing." Nothing can better describe it, and the orchestra, under Erno Rapee, seemed moved by the very emotions with which Tchaikowsky imbued his work. It was a masterly performance, and the Solenne, a rather tawdry bit, was also splendidly played. Miss de Loca's voice is rich and pure, and particularly well suited to the tragic note in the aria, Adieu forets, as well as No One My Grief Can Know, which she sang as an encore.

Eastman School of Music American Composer Concerts

The second concert in the series of American Composer concerts conducted by the Eastman School of Music of the University of Rochester will be given in Kilbourn Hall on January 23. The program will include Eric de Lamarter's Betrothal Suite; Wallingford Riegger's caprice for ten violins; a suite by Leopold Mannes, and A Set of Four Ironies by Leo Sowerby. Dr. Howard Hanson will conduct the same orchestra (recruited from the Rochester Philharmonic) which played at the first performance. As usual, the publication of the composition chosen by the jury will be subsidized by the Eastman School. This concert will be broadcast over Station WHAM.

Artists to Appear at Biltmore Musicale

The artists booked to appear at the sixth Biltmore Friday Morning Musicale on January 20 are Everett Marshall, baritone of the Metropolitan Opera Company; Rosa Low, soprano, and Albert Spalding, violinist.

Curtis Institute Engages Alexander Lambert

The Curtis Institute of Music in Philadelphia has engaged Alexander Lambert as a pedagogue in its piano department, his services to begin there next season.

David Scheetz Craig in New York

David Scheetz Craig, of Music and Musicians, is a visitor in New York from Seattle, Wash.

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JOSEF HOFMANN, *Director*



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How many 'cellists are wrong in the fundamentals of playing because of undue importance given to left hand technique to the neglect of the right?

"The 'cello is the instrument of song," says Felix Salmond, distinguished English 'cellist, "and the bow is the breath of it. Correct use of the bow arm, and superfine intonation are essential to a mastery of the instrument."

Mr. Salmond has been acclaimed as one of the greatest solo 'cellists of the day. He has appeared as soloist with the principal orchestras here and abroad, and with the leading pianists in recital.

It was Berlioz—true musical prophet—who first caught a vision of the artistic possibilities of the viola.

The music for that splendid instrument written by Bach and Mozart had long been unperformed. Then came Berlioz—a revival of enthusiasm for the viola—and a new virtuosity in its playing.

Louis Bailly, a first prize student of the Paris Conservatory, has long held pre-eminence as a solo viola player. He was an original member of the famous Capet Quartet, a member of the Flonzaley's and has been heard with leading ensembles in this country and Europe.



LOUIS BAILLY

Mr. Salmond is head of the Department of Violoncello, and Mr. Bailly head of the Department of Viola and Chamber Music at The Curtis Institute of Music, where they teach personally and give individual lessons.

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia

Paris Hears Recitals—and Still More Recitals

First All-Debussy and All-Scriabin Programs—Schonberg Gives Second Concert—Fried Wins Further Glories

PARIS.—Much good singing is frequently to be heard in the spacious concert hall of Madame Blanche Marchesi's school of vocal music. If the young singers have not all the ease of manner and artistic finish of older and experienced artists, they have the more attractive freshness of youthful voice. A few days ago I heard Dorothy Cambera of Australia, and Enid Settle and Gladys Field from the British Isles, sing most acceptably a number of operatic arias and recital songs with great success before an audience which completely filled the hall. In the audience I met Anna Fitzin, who intends to be heard in recital very soon in Paris. I was glad to learn that she is in perfect health again.

Another young singer who is coming rapidly to the front is Isobel Lamond, whom I heard about a year ago. At her recent recital in Erard Hall she showed that her nerves, and consequently breath, were the better for her experience in public singing. The only way to learn to play and sing before the public is to play and sing before the public. There is no royal road to Demos. Her voice is exceptional and her musical intelligence is high. There is more in her art than merely what she has been taught to do. Perhaps the poet had this kind of pupil in mind when he wrote:

Delightful task! to foster tender thought,
To teach the young idea how to shoot.

This phrase is used by rifle societies, but it is more appropriate for music teachers.

BONNET HEARD TO ADVANTAGE

Joseph Bonnet's organ recital of Bach music was much more agreeable in the ancient church of Saint Séverin than it could have been in concert hall. If environment has nothing to do with the impression created by the music, why bother with stage setting and costumes in operatic performances? Bonnet's skill as an organist is well known in America, where he gave many recitals a few years ago. He may have played on better organs now and then during his American tour, but I am sure he never played in more attractive and impressive surroundings than the old grey stone church of Saint Séverin in the eastern end of Paris, near Notre Dame Cathedral.

Recitals of music by one composer have the merit of a kind of artistic unity even when they have the drawback of monotony. Denyse Molie, who has made a specialty of Debussy, gave a recital of his music in the Salle des Agriculteurs, in which she proved her real sympathy and understanding of this composer. Her hearers showed keen interest in her performance and rewarded her with generous applause. Many thanks, Denyse Molie! A little Debussy goes a long way, and will probably continue to go a long way down the stream of musical history. It is genuine music with a hall mark of its own. But, like liqueur, it must be taken in small glasses.

STILL PLENTY OF RUSSIANS

Katherine Heyman likewise has an idol. His name is Scriabin. She came to Paris the other day and gave what is said to be the first recital devoted exclusively to this composer. Paris is full of Russians, so there is always an enormous public for Russian music, although little interest is shown for it among the French. Tschakovsky, for example never had the ear of the Parisian public. Untinted praise must be given to Katherine Heyman for her devotion to the over-spiced music of this feverishly poetic composer. Her playing was limpid, convincing, warm, and greatly varied in nuances. She was loudly applauded. In fact her audience would not disperse at the end. I was told by the pianist that another Scriabin recital was to follow.

"If music be the food of love, play on," or rather, as I meant to say, if difficulty be the test of merit, play the B flat minor sonata of Paul Dukas. One eminent Parisian critic said that it "has the vast proportions of a symphony." It is certainly severe, austere, sonorous, restless in harmonies, and built on themes which are bold instead of beautiful, and pungent rather than sweet. It was splendidly played in the Salle Erard at one of the concerts of the International Society of Chamber Music by Pierre Lucas, who by the way, is no more related to me than the Lucas referred to by Saint Paul in one of his epistles. Perhaps that is one reason why he is an excellent pianist.

Yves Nat proved his great popularity in Paris by drawing an immense audience into the large Playel Hall. The chief work on his greatly varied program was Liszt's B-minor sonata, with its many beauties as well as occasional lapses into operatic banalities. The pianist made the most of it and was rapturously cheered. Among his numerous extra numbers he included Moszkowski's once popular Tarentelle, which I had not heard for many a long year. The broad-minded policy of the Playel house was demonstrated by the presence of the Erard piano which Yves Nat played. Nor have I heard that the sales of the Playel piano have fallen off on account of this rash outburst of brotherly kindness.

Schönberg found it desirable to give another concert of his own compositions, and again in the large Playel Hall, which fact speaks louder than any comments I might make. I did not attend the second concert because I had other concerts on hand. At the same time Huberman gave a recital in which he played a sonata of Bach, and played it superbly, of course. Then I listened to Engel Lund sing a few songs by the Rumanian composer, Stan Golestan, whose music is always interesting to me on account of its freedom from

the suggestions of other composers. It also has its own peculiar flavor, or it would not be sung so often.

A FINE COLORATURA

I must not forget to mention the beautiful quality of the voice of Ada Sari, a Polish coloratura soprano from La Scala of Milan—according to the program. She sang in the Salle Gaveau, and her many friends rewarded her with unstinted applause.

On the previous evening the same hall had heard a more acidulated program of Milhaud, Honegger and Stravinsky, sung by Vera Janacopulos, which I did not hear, as I was in the Playel Hall to hear Beethoven's Ninth Symphony and Liszt's Faust Symphony, performed by an orchestra and chorus under the direction of Oskar Fried. The performance of both works was excellent.

The young Italian composer, Mario Faccinetti, who gave two concerts of his solo and chamber music recently, met with such warm appreciation that he is now arranging for an orchestral concert. If he has any orchestral works on the level with his Sonate Fantaisie for violin and piano, by all means let the public hear them.

CLARENCE LUCAS.

NEW OPÉRA COMIQUE BALLET A FIASCO

There is a distinct effort being made on the operatic stage to descend to what is supposed to be popular taste. Last year we had the admirable Impressions de Music Hall by Gabriel Pierné, given at the Opéra, which shocked many of the old time patrons. The solid score and remarkable choreography of Madame Nijinska made this charming ballet a success. But when both music and choreography are lacking, the results are pitiful, and such was the case with Evolution, by Edouard L'Enfant, given at the Opéra Comique.

This new ballet purported to give a rapid survey of different dances, such as the polka, the cake walk and modern jazz. The music simply followed familiar tunes, making no effort to adapt them. As a result it gave the impression of being simply a collection of old dance music. Nor was the choreography original, numbers like Sport, for example, being so strongly reminiscent of the Train Bleu of the Diaghileff Ballet as to make one wonder how it could be shown as a novelty. The corps de ballet was pitiful when it attempted ensemble numbers such as those for which the Tiller Girls are famous, and the principles all lacked that technical finish and grace to which we have become accustomed at the Russian Ballet.

It seems hardly appropriate that the Opéra Comique should attempt to stage music hall entertainments and do them badly.

N. DE B.

Budapest's Music Life Most Cosmopolitan

International "Guests" Are the Order of the Day—Dohnanyi Conducts New Symphony—Frieda Hempel's Sensational Success

BUDAPEST.—Of all European music centres, there is none more truly cosmopolitan (with the sole exception, perhaps, of Berlin) than Budapest. "Guests are coming and guests are going," as Wagner puts it in the Walküre; and hardly a day passes without a sensational star appearing either in the concert halls or opera houses. The Volksoper actually lives on guest artists, and they are of all nations. Besides this veritable invasion of single stars, there is a continual influx of whole foreign ensembles; among the latest were an opera company from the Milan Scala, a revue company from Paris, and Diaghileff's Russian ballet.

This is largely due to the enterprise of the managerial firm of Rozsavölgyi, the oldest in Budapest; and while the public appreciates and supports their efforts, native artists are showing signs of resentment. The actors' organization is loudly proclaiming an artistic Monroe doctrine—Hungary for the Hungarians—and its first result is the boycott of the Lawrence Tiller Girls who had planned to lend their charms to a local revue; the revue fans will now have to accept a home-grown product in their place.

HOSPITALITY VERSUS NOVELTIES

In view of the guest system at the Volksoper, novelties of importance can rarely be done there, and the sort of repertoire which serves as a suitable vehicle for visiting artists prevails. There one can hear as much Verdi and Puccini as one likes, with such distinguished singers as Chaliapin and Battistini, to mention only two. The Royal Opera, on the other hand, although less hospitable, goes in more for novelties, the latest among them being The House of Months, by Albert Siklos and Jenő Törze.

The new operatic tryptich by Eduard Poldini will also be sung by members of the Royal Opera, although the production itself will take place in a private theater. Poldini is a Hungarian who lives in Switzerland, and his opera, A Carnival Wedding, was one of the biggest successes and had the longest run of any opera ever produced by the Royal Opera. The three operas which Poldini has united into his tryptich, are Cinderella, Heather Rose, and The Witch with the Iron Nose—all three of them fairy tales. Guest singers are not entirely excluded however, and two recent visitors

were Friedrich Schorr and Lauritz Melchior, both familiar to New York.

Nikolaus Radnai, general manager of the Royal Opera (and a very clever and financially successful one he is) has recently come out as the composer of a symphonic poem which Ernő Dohnanyi performed with the Philharmonic Orchestra. It is Radnai's opus 19 and is entitled Orkan the Victor. Strongly national in subject and color, and plastically descriptive, the piece is rich in varying moods, depicting the deeds of Orkan (Cyclone), his love episodes and resulting wedding. Franz von Szekelyhidy (formerly of Bayreuth, and now lyric tenor of the Royal Opera) sang the tenor solo, and the piece won a great success.

TWO GREAT AMERICANS

Two great pianists, Mischa Levitzki and Arthur Shattuck, lent cosmopolitan color to the Philharmonic concerts. They gave excellent performances of the Saint-Saëns concerto and both received ovations. The third pianistic event of the year was the appearance of Vladimir Horowitz who duplicated his sensational Berlin successes.

One of the most distinguished birds of passage to take flight to the banks of the Danube this year was Frieda Hempel. She had not been here for several years, and anticipation was mingled with scepticism. But all doubts melted like snow in the warmth of her fine lyric voice. Perhaps never before has Hempel's triumph in Budapest been more complete. We lost track in counting her encores, but they would have sufficed to make a complete second program. At the end, the lights were turned out on a crowd of clapping, stamping enthusiasts. It was a great evening.

Conservatives are bewailing the downfall of Hungarian "national" operetta, in view of Budapest's complete capitulation to American revue operetta as symbolized by Mercenary Mary. Jazz has definitely won the day over the old waltzes and polkas, and it is a sign of the times that while Mercenary Mary is playing to sold-out houses night after night, a recently announced performance of The Swallows' Nest, a Viennese operetta by Granichstädten, running at another theater, could not take place for not one paying visitor arrived.

P. B.

Richard Strauss Conducts in Dresden

Gerhardt Hauptmann Celebrated Sixty-fifth Birthday—Two Novelities

DRESDEN.—Recent artistic events here have drawn world-wide attention. Of outstanding interest have been Richard Strauss' conducting of several of his own works in the Opera House and the celebration of Gerhardt Hauptmann's sixty-fifth birthday, by performances of his works which he attended. In the Opera House he witnessed Hannele's Himmelfahrt in opera form under the leadership of the composer, Paul Gräner. Both Strauss and Hauptmann received ovations.

At the last Philharmonic concert, under the conductorship of Frieder Weissmann, the first act (in concert form) of Max von Schilling's Mona Lisa with Barbara Kemp in the title role attracted considerable attention. Thanks to the singer's enormous suggestive power as well as her vocal and histrionic gifts, the work made a deep impression even on the concert stage. Max von Schillings was present, and, together with the assisting artists, was vociferously acclaimed.

In the people's concert Ernst Toch's Piece for wind instruments was well received, also Miaskowski's seventh symphony. Brandt-Buys' Dreamland, an "operatic idyll," proved a disappointment. It is a fairy tale, too grown up for children and too childish for adults. It will be given during Christmas time at reduced prices.

A. I.

Puccini's La Rondine Has Successful German Premiere

Fine Performance Wins Approval for the Composer's Weakest Opera

KIEL.—The first performance in Germany of Puccini's opera, La Rondine, was recently given in Kiel with great success. This work, which had its premiere in Monte Carlo in 1917, has been the least popular of all the later operas of Puccini; nevertheless, it is hard to explain why even a weak work of the world-famous Italian master should not have been heard in any of the numerous German opera-houses for a full decade.

The music is related to Bohème and Butterfly and follows the line indicated by Verdi's Traviata and Massenet's Manon. In spite of many weak sections the opera as a whole is effective, if the leading part of Magda is portrayed impressively enough. In Kiel, Erica Darbo was highly praised for her excellent interpretation of the role and Eugen Jochum conducted with a firm hand. The premiere formed a part of the "Kieler Herbstwoche," the Kiel Autumn Week for art and science. A considerable number of operatic performances, oratorios and church concerts made up the musical share of the week.

H. L.

Myra Reed to Give New York Recital

Myra Reed, pianist, will give her third New York recital on Wednesday evening, February 8. Late last winter she was well received in two New York recitals given in Aeolian Hall. Miss Reed's third program will include numbers by Bach, Scarlatti, Beethoven, Chopin, Prokofieff, Ravel and Dohnanyi.

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Louise Arnoux Re-creates the Songs of France

Louise Arnoux, who has created quite a sensation with her interpretations in costume of French folk songs, comes from the district in the southeastern part of France near Lyons. She studied at the National Conservatory in Lyons with Albert Lubert, who was formerly a tenor at the Opera Comique, and who also sang with Calvé at the Theater des



LOUISE ARNOUX

Italiens and appeared under the Hammerstein management at the Manhattan Opera House. She also studied with Dauphin and, of course, received, as is customary in France, the complete musical training as specified by Savart, who was then director of the Conservatory. This included dramatic art, and Miss Arnoux planned to adopt opera as a career, as it was not only her ambition and her personal taste but also so advised by her teachers as a result of her evident talent.

This career was rendered impossible by the fact that Miss Arnoux married an American and with him came to America. Since coming here she has lived in St. Paul and Louisville, and is now residing in New York. While in the West she gave recitals in Minneapolis, St. Paul, Louisville and St. Louis, and sang under the direction of Ysaye with the Cincinnati Symphony Orchestra. Miss Arnoux says that the country from which she comes has preserved to an unusual degree its national customs, costumes, dialects and songs. She believes that some of the melodies must date way back to ancient times, and thinks it likely that some of the costumes, too, were imitations from other countries. However that may be, she was brought up among surroundings of the most picturesque sort, and in her own family and in the families of more or less distant relatives and friends she saw and heard such things in the way of folk lore as are forever denied to most people except when they are transcribed and brought to the stage.

When Miss Arnoux got to America and discovered that opportunities for operatic performances were extremely limited here, she decided to give vent to her inclination toward the picturesque in concert form in the costumes and songs of her own country—La Bresse. She thought back and wrote down the songs that she remembered and got arrangements of them, some of these arrangements being by Richard Hageman. When she performs them on the stage she does it with a verity and adherence to the true picture which she remembers from her earliest youth, and it is by no means surprising that she should score with them the unusual success to which she is now becoming accustomed. In these modern days, and especially in America, where folk customs are unknown, the public naturally delights in any true and unaffected picture of the days of the far distant past. Miss Arnoux, who has a most delightful foreign accent when she speaks English, but who speaks English nevertheless with great fluency, describes things for her audience so that they are able to understand what they are to see and hear. Being a thoroughly trained vocal artist, Miss Arnoux also includes in her programs songs from the classical writers, so that the programs are given the necessary variety. But the public which loves to be amused probably likes the folk song part of the program best, for, after all, we are all children, even the most grown-up of us.

Swiss Appreciations of Juliette Wihl

Juliette Wihl is as popular in Switzerland as she is in her native Belgium. The pianist recently achieved signal success in recitals given in Zurich and Berne, both with her audiences and with the press.

The Neue Zurich Zeitung had the following to say of her: "Her powerful musical gifts have endowed her with an amazingly wide range of pianistic possibilities of expression which she commands in a truly sovereign manner." Equally enthusiastic was the Zurich Post: "... Couperin's Rossignol en Amour and Maillotin's once again revealed to us the poetic feeling of Madame Wihl, who built up Purcell's Toccata in a most imposing manner, while Scarlatti's Cat's Fugue rippled and gleamed beneath her fingers. How able Juliette Wihl is to cope with works of a more profound nature she proved in César Franck's splendid Prelude, Choral and Fugue, where the grand interpretation of the noble central structure held the audience spell-bound. Her artistic temperament had full sway in the last numbers on the program, by Chopin, of whom she is an expert interpreter." The Zurich Tagesanzeiger commented in part: "Juliette Wihl may be termed a pianist of universal capabilities as she achieved most impressive results in every one of the different schools of style represented in her program. She was given a great ovation." The Berne papers were no less emphatic in their praise. The Neue

Berner Zeitung contained the following rare encomium: "... Rameau's Gavotte and Variations in A minor, pearled forth in crystalline clearness, and Couperin's Le Rossignol en Amour was both delightful and dainty in its rendition. Juliette Wihl is a Chopin interpreter of extremely rare qualities, able fully to reproduce the characteristics of this master both in style and expression. The applause was so fervid that the artist was forced to add encores." Finally the Bund: "... Juliette Wihl seemed to be at the very apex of her abilities yesterday. Chopin, who was again on her program, appeals very greatly to her and she wound up the evening in brilliant fashion with his works. ... The Bach choral, Mortify Us by Thy Goodness, showed her intellectuality and was truly inspiring. Rameau's Gavotte with its delightful variations, brilliantly played, made the most admirable impression of all. Pieces by Couperin, Daquin, Purcell and Scarlatti were brought out in consummate plasticity. The artist, recreating with a powerful sense of values, endowed Franck's Prelude, Choral and Fugue with the rare and romantic beauty it possesses. ..."

Winston-Salem Strives for Greater Culture

Winston-Salem, North Carolina's largest city, is affording a good illustration of the way in which an outstanding industrial metropolis of a progressing commonwealth can also be deeply interested in things of cultural and spiritual value.

The citizenship of this modern, bustling city, which tells the visitor with pardonable pride that the handsome government building was paid for out of one day's receipts of Uncle Sam's Internal Revenue Bureau, is not content to be known as a center of commercial achievement; it feels that the commercial success it has achieved imposes upon it an obligation to serve in the advancement of the best in the realms of religion, music, art and culture in varied lines.

One of the latest expressions of this desire was the creation several years ago of the Civic Music Commission as a municipal body with the object of fostering a variety of worthwhile musical interests. In pursuance of that purpose there was established in 1922, along with other projects, the Civic Summer Master School of Music, with William Breach, widely known in the field of public school and community music, as director. Two years ago the School of Sacred Music was established as a department of the Summer School, this being under the direction of John Finley Williamson, conductor of the Westminster Choir of Dayton, Ohio, who has an outstanding reputation as a leader in the field of choral sacred music.

The Summer School, embracing the School of Sacred Music and the School of Public School Music, has just announced the forthcoming session, beginning June 18, 1928, and closing July 27, 1928. The session will be held in the delightfully cool surroundings of Salem College, one of the oldest institutions of learning in the entire United States.

For the third year Mr. Williamson will be in charge of the School of Sacred Music. Courses will be offered along the lines of those presented in the Westminster Choir School at Dayton, and the regular faculty as used there will be engaged in teaching at Winston-Salem. All phases of church music will be taken up and the purpose will be to give to ministers, choir directors, organists and others interested in sacred music something well worth while to take home with them to their respective positions at the end of the session. Work in piano and organ, as well as in the other varied phases of church music, will be offered. The right kind of music as a fitting expression of real worship will be constantly stressed.

In the School of Public School Music, a number of courses will be offered, designed primarily for musical directors, supervisors and teachers in public schools. The Winston-Salem school is one of a very few in the entire country stressing sacred music and public school music methods in a six weeks' course under living and other conditions that approach the ideal. A notably successful 1928 session is anticipated.

May Barron "a True Artist"

May Barron, a contralto of "exceptional charm and art," according to the Troy, N. Y., Record, recently sang in that city as soloist with the Troy Vocal Society. In commenting upon the concert, the Record stated that Miss Barron "possesses a true contralto voice of unlimited volume and surprising sweetness," and that she "sings without apparent effort, with ease and pleasant tonal control, fair enunciation and fetching facial expression."

Regarding the same appearance, the Troy Times spoke of her as the possessor of a voice of "rare sweetness, and a personality which won her instant approval," adding that in her aria from Saint-Saëns' Samson and Delilah she displayed "a technic and feeling which identified her at once as a true artist... the scale of joy, sorrow and love of a rare delicacy was run in her other numbers."

Another recent success of the singer was as guest artist with the Schubert Club of Schenectady, N. Y., concerning which appearance the Schenectady Union said: "Miss Barron won instant approval with her beautiful contralto voice. Her numbers were as varied in type as those sung by the chorus. ... Her first offering was given with a voice so full of color, yet so true and steadfast throughout the tests of concert singing that no doubt it will create for its gracious young owner an ever increasingly brilliant name. ... She possesses not only a lovely voice, but an excellent stage presence. Her singing is full of dramatic appeal, the more interesting because it does not appear to be studied." The Schenectady Gazette said that "her audience was delighted to hear her splendid voice and musical skill. ... She is a very intelligent and pleasing lieder singer."

Salon Alberti Presents William Royola

Salon Alberti recently presented William Royola in a recital at his New York studios. An American of Italian parentage, Mr. Royola possesses a beautiful natural tenor voice. His program opened with Handel, Caldara and Lagranze numbers; continued with a group of German lieder; the Bellini aria from I Puritani; modern Russian and French songs, and ended with a group of songs in English. Arias from La Bohème, Tosca and Rigoletto were presented as encores. Mr. Royola's high tones are of unusual timbre and the Bellini aria, with its high C sharp, was an outstanding number of the evening. The tenor studied in Italy for some time with Maestro Corona, and has appeared in opera both in that country and in America. Since his return to the United States he has studied with Mr. Alberti.

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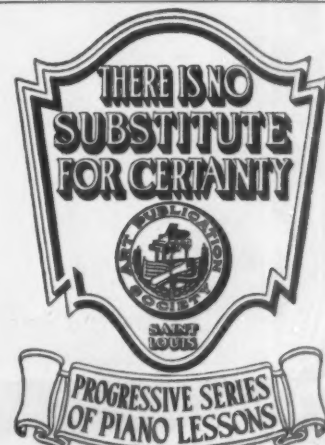
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Rudolf Laubenthal } Philosopher

For several seasons past Laubenthal has been the most active of the German tenors at the Metropolitan Opera House. He has been called upon to do principal tenor roles in nearly every German opera that has been given at the Metropolitan since he came to America, and during that time has done light lyric roles heavy tragic, and buffo. In them all he has distinguished himself by excellence of interpretation, his fitting appearance and stage presence, and his fine vocal equipment.

Laubenthal says that today there are few young German tenors for the simple reason that so many young men were lost to Germany during the war. He, himself, arrived at military age when the war began, but he was a student of medicine and was called out as a hospital assistant.

But, although he had medical training, he also was known as a singer, and was soon called away from the front to do his part in keeping up the morale of those who had to stay at home and those who had been returned home from the front for physical disability or injury. After a year in the hospitals, Laubenthal resumed his singing by order of the government, which found it expedient to keep the German people's minds away from their tragedies. Laubenthal himself says that he was fortunate in this, for had it not been for that release he might not have survived the years from 1914 to 1918. However, survive he did, and he is today a young man who impresses one as being possessed of more than average life and vigor. He is one of the fortunate ones of the world, greatly endowed by the gods. He has intelligence, a fine education, thorough training and experience as a musician, and a physical equipment that must stand him in good stead through the rigors and fatigues of some of the Wagner roles that are his burden as well as his joy.

Laubenthal, although he has abandoned medicine for the muse, is still a deep student and his special hobby is just what it would have been if he had continued in the healing art. He planned to be a specialist for nervous and mental diseases, and he is absorbed today in the study of psychology and philosophy, and one of the recreations he plans for himself when his several opera seasons of the year are over and he gets his well earned rest, is a course of philosophical study with Count Keyserling.

Laubenthal is interested in the tenor roles that he has to sing. The Wagner roles delight him for their sincerity and seriousness. But he says that Wagner could certainly not have imagined the real German of mediaeval times; the German of mediaeval times could scarcely have been even vaguely in appearance what is possible to the stage today, and such romanticism as is found, for instance, in the opening act of *Die Walküre*, or the forest scene in *Siegfried*, would be quite unthinkable to those uncouth warriors of old. Wagner has simply built himself up in his own mind a group of personalities that could never have existed in person. And although they have some slight association with the stories as written down by the troubadours of old, yet they were still more refined by Wagner himself.

As to tenor roles in general outside of the great Wagnerian conceptions, Laubenthal laughs at them in unholly glee. He wonders, he says, why characters given to the tenor to portray in most of the older operas and in many of the romantic operas even of today are such hopelessly impossible, unmanly figures, and so woefully and wonderfully stupid. Laubenthal comments: "For goodness sake, when I am off the stage do not think of me as a tenor!" He says his friends in other professions laugh at him and wonder how in the world he can parade up and down the platform before thousands of people in the costumes he has to wear. But he says the costumes he wears are those every man wore once upon a time, and no more ridiculous than what everybody wears today, could they but see themselves disassociated from custom and habit.

It is evident that, though Laubenthal is often the sighing swain on the stage, yet the sighing swain does not in real



life appeal to him. He is too hardy and husky a man for that role. And however delightful he looks the part on the stage, that is merely the result of his great art and ability as an impersonator. It has often been reported by actors that their sense of humor was to them a saving grace. The greatest of actors have said that it was necessary for them to think of themselves always as actors acting, never as real people doing what they were supposed to do. They had to stand outside of themselves and look on, with more or less approving eyes, at their own antics so as to know and fully realize how they would appeal to others and how their simulation of emotion might approximate the reality. Undoubtedly with Laubenthal this is the case. He is full of good humor and he takes his art as lightly as he does his life, and does the things he does on the stage so charmingly and effectively because he is consciously playing the part and looking at himself in his mind's eye almost from the perspective and objective of the point of view of the audience.

One must appreciate the great achievement of such a man as Laubenthal, if only from the standpoint of a feat of memory. To do all of the Wagner roles, as well as others in the German repertoire, is a gigantic undertaking looked upon from any angle. With the added difficulty of learning in different opera houses here and in South America, in London, and so on, the various cuts that are made to suit local conditions and the ideas and opinions of local conductors, must be a crossword puzzle without compare. Laubenthal says that when the cutting is done it is almost invariably badly done—at least from one point of view—for the cutters when they cut are careful never to cut any portion of the tenor role, and where the composer carefully planned for the tenor to have a bit of a rest, the cruel editor with his blue pencil destroys his chances for any such repose and keeps him working every minute of the time. Where Tristan, when he is getting ready to die in the last act, might find moments to lie back on his couch in comfortable repose for a moment of dolce far niente while Krueval plays a bit more of his doleful music on his shepherd's pipe, the shortener, who thinks of the commuter more than he does of the hard working tenor, sees to it that his moment of rest shall be a short moment indeed, if it is a moment at all.

But with all this Laubenthal laughs and shrugs his shoulders and takes the world as it comes to him. And as it comes to him it appears to be a mighty good world.

includes not only the training of artists and teachers, but also gives attention to the theoretical side of music, ear training, solfège, and all other essentials to a complete and well-rounded musical education. Since its founding, the school has been such a success and has enjoyed so rapid a growth that it is obvious that the people of the West appreciate true worth when they see it, and are embracing this opportunity to be under Mr. Fleck's distinguished guidance.

Ralph Angell Well Received

The accompanist is a valuable part of any artist's concert and much depends on his ability. Very often, however, in the daily papers' reviews, the work of the accompanist is overlooked or merely given a mention. In the case of Ralph Angell, who has been much in demand this season so far, the critics of the various cities have commented at length on his accompanying and solo work.

When he accompanied Francis Macmillen on December 13 in Ft. Worth, Tex., the *Record Telegram* said: "Ralph Angell, who has been with Macmillen for three years, renewed last year's acquaintance with a local audience. The accompaniments were of distinguished quality and in Bach and Goldmark arose to an eminence of approximate parity

with the soloist. Macmillen did not hesitate to make public acknowledgment of his esteem of this collaboration." The *Dallas Morning News*, in commenting upon his appearance on December 12, stated: "Goldmark's concerto in A minor was played in full, with Ralph Angell doing capital work at the piano in lieu of the ordained orchestra."

In Chicago, too, the critics favored him. The *Daily News* said: "Ralph Angell played the piano accompaniments well," while the *Evening Post* commented: "Mr. Macmillen received excellent support at the piano from Ralph Angell."

Hamburg Revels in a Handel Week

Hears Its First Handel Opera—A New Work by Krenek and Other Novelties

HAMBURG.—Hamburg, the cradle of German opera in the seventeenth century, has just heard its first Handel opera! For various reasons it has stood aside from the Handel renaissance; but now Werner Wolff, conductor of the Hamburg Opera, has at last revived Otto and Teophano, using the arrangement of Prof. Theodor Hagen, of Göttingen University. The public, while not any too enthusiastic, considering the fine performance, was cordial.

Wolff stressed the musical side of the work, and obtained simply wonderful results in revealing Handel's melodic wealth. The prodigality of beauty that the composer bestowed on recitatives and arias made a deep impression, though the cast was not ideal in every particular. The stage was too large, moreover, and the action not sufficiently concentrated, but the broadly conceived scenic designs by Davidson were effective. Dr. Victor Wolff, the recognized expert in playing the continuo on the harpsichord, came from Berlin—an item which helped to give the performance unity of style.

The production formed part of a Handel week in which not only the Opera, but the Philharmonic Orchestra under Dr. Muck and Eugen Papst, as well as the Singakademie took part. Muck enriched Handel's works with an opulence of sound borrowed from Wagner and Berlioz; Papst aimed for simplicity and charm within the limits of the pre-classic period. An oboe concerto played under him, with Albert Reinhard in the solo part, created a sensation. Under Muck's direction Alfred Sittard, the famous Hamburg organist, played the majestic Handel organ concerto with surprising registration effects.

Judas Maccabæus, with which the Singakademie closed the festival, was given with truly mediaeval splendor and biblical power.

THE MODERN ANTIDOTE

Modern music was represented recently by the first performance of Ernst Krenek's suite from his music to Goethe's *Triumph of Sensibility* (a satirical poem of the Werther period), performed under Gustav Brecher, who alternates with Furtwängler as a regular Hamburg guest. The work proved again the remarkable versatility and daring of the composer of *Jonny Spielt Auf*.

Dr. Muck's contribution to modernity was a performance of Respighi's *Fini di Roma*, beautifully played; while a whole evening devoted to the compositions of the young Günther Raphael, of Leipzig, revealed a truly monumental will power and aspiration. E. W. M.

Gigli on Tour

Beniamino Gigli, Metropolitan Opera tenor, left for a coast-to-coast concert tour immediately after the close of his winter season at the opera. His first concert was in Stamford, Conn., on January 8, and he was scheduled to make another appearance in Connecticut, at Waterbury, one week later. On January 20 and 23, Mr. Gigli will sing in Havana, Cuba, and from there he will proceed to San Antonio, Tex., where he sings on January 28. Three days later he will give a concert in Los Angeles.

In February, the tenor will give five concerts in California—2, at Pomona; 4, at Pasadena; 6, at San Francisco, where he will appear as soloist with the San Francisco Symphony Orchestra, and on the following day in recital. February 9, he will sing at Berkeley, his last Pacific engagement before departing for the East. He will sing February 17 at the Biltmore Morning Musicales, and on February 19 will give his second recital at the Century Theater. After that he will return to the Metropolitan for the remainder of the season. On tour Gigli will be assisted by Frieda Williams, soprano.

Baklanoff Acclaimed with Washington Opera Company

Appearing as guest artist with the Washington Opera Company, Georges Baklanoff scored a veritable triumph as Mephisto in *Faust*, according to the *Washington Star* of December 10. The reviewer stated that Baklanoff's "brilliant interpretation of the role may be termed no less than a vocal and dramatic triumph" and that "his presence dominated the performance from his first appearance on the scene to the final lowering of the curtain."

Speaking about his voice the *Washington Star* critic said that he possesses "a rich bass voice, which is of superior quality in its range from the deepest notes to the mellow sweetness of some of the higher scales the arias called for." Also that Baklanoff "demonstrated convincingly that in addition to his vocal attainments he is remarkably gifted in histrionic ability. His stage presence is ever commanding."

Carmela Ponselle Sings in Boston

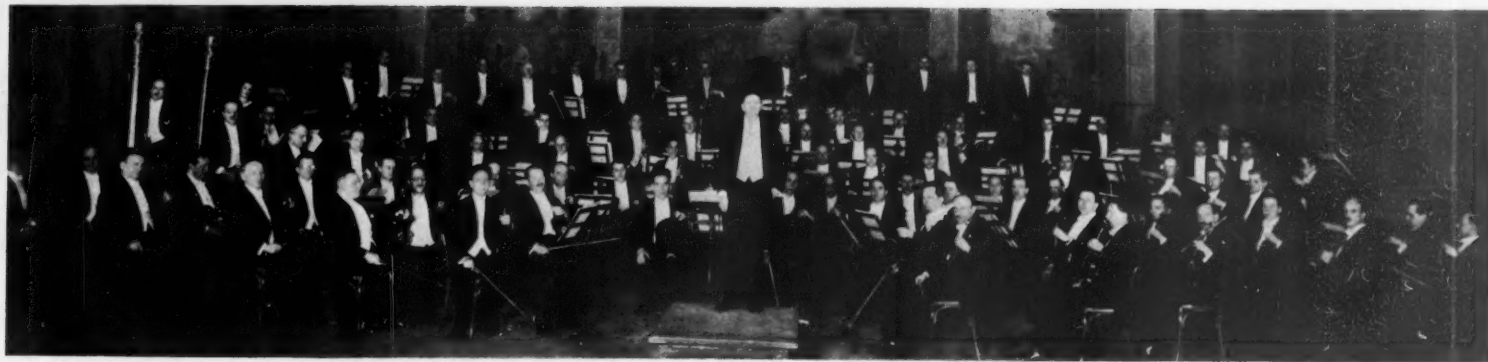
Carmela Ponselle was soloist at the first Metropolitan Symphony Orchestra concert in Boston on January 8. She sang to 2,500 people and was accorded a very enthusiastic reception.

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The work of Georges Zaslavsky, conductor of the Beethoven Symphony Orchestra, New York's youngest symphonic organization, has been met with much well deserved praise. Three of the seven subscription concerts scheduled by the orchestra for this season have been given, and have won the commendation of press and public alike. Mr. Zaslavsky began his career as conductor in 1908, touring Russia, his native land, with much success. In Petrograd he founded La Filarmonica, a school for all branches of musical art, from which later developed the Opera for Young Artists. In 1920 he left Russia, appearing as guest conductor in Berlin, Paris and Prague. More recently he appeared as conductor of the Philharmonic Orchestra of Buenos Aires, in which city he duplicated his European successes. He made his first New York appearance with the New York Philharmonic Orchestra at a special Carnegie Hall concert and was so enthusiastically received that he was engaged as conductor of the Beethoven Orchestra. The personnel of this organization has been recruited from the ranks of the finest of artists, each individual having been chosen for his outstanding ability and reputation. The programs of the orchestra contain modern works as well as those taken from the standard classic works of the symphonic repertory, and they are also planned so as to include at each performance a composition by an American composer.

Meisle "Carries Off Honors of Performance"

Kathryn Meisle was cast as Azucena in the performance of *Il Trovatore* which was given by the Civic Opera Company at the Metropolitan Opera House, Philadelphia, on January 5. This was Miss Meisle's first appearance in opera in her home city, although she is well known as a member of the Chicago Civic Opera Company, and according to critical opinion she fully lived up to expectations and scored a triumph. Miss Meisle possesses a very rich voice of true contralto timbre, one Philadelphia critic declaring that "Her voice is a genuine and a glorious contralto, of remarkable power and range, rich and varied in coloring and used with a keen sense of emotional value and dramatic effect. Miss Meisle fully disguised her natural good looks in a convincing make-up as the old Gypsy, and seldom within recent memory has the role that is such an old masterpiece of the operatic repertoire been more intelligently and thrillingly acted or more beautifully sung."

Samuel L. Laciur wrote in the Philadelphia Public Ledger that "The honors of the performance were carried off by Kathryn Meisle. Her magnificent voice is well known here, where she started her brilliant vocal career, but her undoubted dramatic ability came as a surprise even to her friends. She not only sang the difficult role superbly but acted it equally well despite its many contradictions. Miss Meisle's singing and acting compared favorably with that of any representation of Azucena heard or seen here since



KATHRYN MEISLE

the days of Gerville-Reache. Her singing of the tragic *Stride la vampa* was one of the high spots of the performance. At the close of the second act and, in fact, in every act in which she appeared conspicuously, Miss Meisle was received with tremendous applause, having to take several curtain calls alone."

Kindler Acclaimed in European Press

Foreign newspaper comment on the concert appearances of Hans Kindler, cellist, during his recent tour abroad acclaim the artistry of this distinguished musician who is now on a tour of the United States and Canada. Mr. Kindler appeared in more than forty concerts in Europe from September to December.

Of his performance of Bloch's *Schelomo*, the Amsterdam Telegraph said: "His playing is full of inspiration and fire; the warmth of his music is penetrating, thrilling. He made a truly passionate and emotional drama of the work." The critic of the *Nieuwe Courant*, Rotterdam, hearing the same work, reported, "There was in his playing the shadow of dreams and of poetry, the echo of intense passion. Such complete understanding is rare; and this interpretation by a genius was greeted with wild applause."

De Tyd of Amsterdam declared, "The great experience of the afternoon was the playing of Hans Kindler. He is a cellist who does not leave a single desire unsatisfied." And the *Handelsblad* said, "The triumph of last night belonged in the first place and for the greater part to the soloist, Hans Kindler. His tone is rich in all its phases and has an extraordinary distinction; with his virtuosity he controls the

complicated technical problems so completely that one really does not think of technic."

Other American works which were introduced to foreign audiences by Mr. Kindler were Loeffler's *Canticle of the Sun*, written for the opening of the Music Building of the Congressional Library; and Jacobi's *Assyrian Psalms*. A feature of the tour was Mr. Kindler's appearance in the first performance of *Pierre's Trio* for piano, flute and cello, given in Amsterdam with the composer at the piano. The *Handelsblad* reported on this occasion, "Mr. Kindler performed marvels of virtuosity."

Chaliapin Triumphs in Barcelona

Albert Coates Feted—Heart Attack Postpones Banquet

BARCELONA.—The announcement of Feodor Chaliapin's debut in Barcelona aroused a degree of expectation seldom known here and his actual appearance in Boris Godounov in every way realized the hopes he had raised. It is true that Chaliapin does not possess a voice of thunder as some had supposed, but it proved quite powerful enough, and what with its agreeable timbre, extreme flexibility and brilliance it more than satisfied the audience. Moreover Chaliapin managed his voice with a skill that perhaps has never been equalled, and he achieves the most varied effects. His histrionic art is also unsurpassed, his figure, his gestures, his characterization and above all his identification with the part he is representing make of Chaliapin the exceptional artist that fame delights to honor. The public enthusiasm broke all bounds and the great singer was recalled time and time again.

He was most ably seconded by the remarkable Russian troupe, under the direction of Albert Coates, each and all receiving the most hearty applause.

The second work performed here by this company was Rimsky-Korsakoff's *Ivan the Terrible*, which, on this occasion, had its Spanish premiere. The leading spirit of the performance was again Chaliapin, who dominated the stage in spite of the small part he played. I must hasten to add, however, that not one of his colleagues was in any way unworthy of appearing with him. Particularly worthy of mention are Mesdames Millitch, Antonovitch and Ivanova, while among the men Kaidanof, Lavretzky, Possemkowsky and Kaporojetz acquitted themselves with honor.

A wonderful animator of the whole was Albert Coates, who, baton in hand, clearly, precisely and energetically obtains the most varied effects of shading in all the scores he conducts.

Albert Coates, who is paying his fifth consecutive visit to Barcelona, has a host of admirers. They organized a banquet in his honor, which promised to be an exceptional event and was to have taken place on December 18. Unfortunately the day before the distinguished musician met with an accident which at first produced the greatest alarm. He was coming out to conduct rehearsals of the *Walküre* when he had a heart attack and fell fainting to the ground. He was eventually restored to consciousness and is now out of

danger. He is spending a few days in a place on the coast to recover his health completely and the banquet is postponed until he returns. All the principal people in the English colony in Barcelona have expressed their intention of being present.

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Berlin's Municipal Opera Has a Stravinsky Night

Many Interesting Novelities Given, Including Works by Schonberg, Berg, Eissler and Atterberg
—Many Pianists Heard, Also Mischa Elman—An American Opera

BERLIN.—A Stravinsky night at the Municipal Opera was the occasion of the Berlin premiere of *The Nightingale* in its operatic form. The impression it made was somewhat disappointing, inasmuch as the action entirely lacks dramatic suspense. Nicolai Benois' picturesque scenic decorations; Issay Dobroven's skilful and effective mise-en-scène; Lotte Schöne's performance of the title role, supported by a good cast; Robert Denzler's excellent conducting; a fine orchestra, and even Stravinsky's remarkable music could not conceal the fact that in *The Nightingale* the composer has had the unhappy idea of making over an effective fairy-tale into an ineffective libretto. How much more impressive is the same composer's *Oiseau de feu*, which followed. A mental comparison with the unparalleled pre-war Russian Ballet was unavoidable, but also this new Berlin performance had its merits and was well received. Lizzie Mandrik, in charge of the choreography, did excellent work. Of the solo dancers Erna Sydow, Alice Uhlen, Georg Groke and Hellmuth Zehnpfennig deserve special mention.

KLEMPERER'S BEETHOVEN

Klemperer's third symphony concert, which recently took place, comprised Beethoven's Pastoral and seventh symphonies. Following his unconventional and exciting Fidelio performance, Klemperer has now definitely displayed his attitude toward the master's symphonic music. Here, as in the opera, his tendency is to simplify expression, making it more straightforward, and freeing it from traditional lyric sentimentality and exaggerated exuberance. Klemperer's Beethoven is eminently manly, forceful, direct, great. Especially the A-major symphony was a triumph of rhythmic intensity, of clarity and purity in the melodic line and of constructive power. But also the Pastoral symphony had many stretches of admirable interpretation; the thunderstorm, for example, had an incredible elemental power.

A SOVIET NOVELTY—WHICH FAILED TO ARRIVE

Bruno Walter has just returned from an excursion to Paris where he was the recipient of the highest artistic honors. At his third symphony concert with the Philharmonic Orchestra he originally intended to give the first hearing of a new symphony by young Shostakowicz, of Leningrad, who in Russia is considered one of the most prominent and gifted composers of the young generation.

Unfortunately the difficulties of intercourse with Russia prevented a timely arrival in Berlin of the score and orchestral parts, and consequently Bruno Walter had to replace the novelty by a Haydn symphony, most enjoyably performed. A splendid and masterly rendering of the Brahms C minor symphony closed the program. Maria Müller, the soloist of the concert, sang arias from Handel's *Julius Caesar* and from Goetz's *The Taming of the Shrew*, with great vocal and interpretative art.

HEINZ UNGER PRESENTS NOVELTIES

The principal number of Heinz Unger's third symphony concert was Bruckner's monumental eighth symphony in C minor. The performance of this immensely exacting and grandiose score did great credit to Unger's constantly growing art, not only in the perfection of technical details but also in the display of uncommon spiritual and intellectual insight.

The concert opened with Arnold Schönberg's orchestral version of two choral preludes by Bach. These transcriptions, which were heard for the first time at the Prague Festival in 1924, belong to the most remarkable and accomplished achievements of their kind. Schönberg succeeds in imitating the sound of a powerful organ so surprisingly, that the question presents itself whether it would not be simpler to play these preludes on the organ in their original version. Concert halls lacking an organ, however, can profit from Schönberg's art and add to the orchestral repertoire two pieces of the highest musical value. The well chosen, but somewhat extended program was completed by Bach's concerto for two violins, well played by Alma Moodie and Georg Kulenkampf.

I. S. C. M. PERFORMS BERG

The International Society for Contemporary Music gave its first concert of the season with the assistance of the Kolisch Quartet from Vienna. The event of the evening was the first performance here of Alban Berg's *Lyric Pieces* for string quartet, heard at the Baden-Baden Festival last summer. Berg's pieces are of a fantastic difficulty and complexity, but genuine music nevertheless. These pieces produce the most extraordinary sound effects, and some sections, for example the *Allegro misterioso*, are entirely unique. It is impossible, however, to prophesy popularity for this music, as very few organizations will have the ability, the patience and the energy required for playing it adequately, and the Kolisch Quartet will hardly find a rival in such a field.

This new quartet by Alban Berg has nevertheless far surpassed the third quartet of his teacher, Arnold Schönberg, both in musical atmosphere and attractiveness. In spite of a perfect rendering, Schönberg's dry mathematics were no more captivating to me at the second hearing than at the first. Hanns Eisler, another Schönberg pupil, has written a cycle of songs for soprano and piano, entitled *Zeitungsausschnitte*. He had the glorious idea of setting newspaper clipping to music, but although the printed program of the concert praised this cycle as an expression of a new artistic point of view, most of the listeners noticed only very poor music which was meant to be original.

Margot Humenberg-Lefevre and Franz Osborn at the piano had hard work as interpreters of these curious clippings from advertisements, novels and other journalistic productions.

PIANISTS—BIG AND LITTLE

A number of outstanding piano recitals was headed by Artur Schnabel who, with masterly art, made Schumann's fantastic Kreisleriana live, and was no less admirable in Bach's Italian concerto and Mozart's Fantasy and Sonata in C minor. Edwin Fischer, one of the most successful German pianists, excelled in a fine rendering of Beethoven's rarely played Diabelli variations. Franz Osborn, best known as an advocate of radical modern art, also showed unusual

capacities in a classical program comprising Bach, Brahms, Chopin and Liszt. That other champion of the moderns, Eduard Erdmann, presented a romantic program, exquisitely played, of Schubert, Mendelssohn and Alcan.

The highly gifted young Ludwig Kentner from Budapest, the no less talented Rosa Etkin from Warsaw, the internationally acclaimed Elly Ney and the successful debutante, Clara Rabinowitch, can only be mentioned because of space limitations.

Mischa Elman and Huberman, two great masters of the violin, have given recitals with extraordinary success. Elman, who had been forgotten during his long absence from Berlin, has now regained a large and enthusiastic following.

NEW CHORAL WORKS

A new choral work, a cantata on poems of Schiller and Hölderlin by Hans Wedig, the orchestral conductor in Ulm, was favorably received at its recent first performance there by the famous chorus of Aix-la-Chapelle under the leadership of Prof. Peter Raabe. Purity of choral writing and form as well as lofty inspiration characterize the score. Another new choral work was recently given in Dortmund for the first time; namely *Die Deutsche Vesper* by Joseph Haas, formerly pupil of Max Reger and now professor of composition at the Munich conservatory. Haas' excellent musicianship is everywhere recognized in Germany, and he is respected alike by the modernists and the adherents of more conservative methods.

AN AMERICAN OPERA PERFORMED

The *White Bird*, an opera by the American composer, Ernest Carter, has just been performed with considerable success for the first time in Osnabrück. Details concerning the work and the performance have not yet reached us. In Wiesbaden a new attempt was made to revive Frederick Delius' lyric drama, *Romeo and Julia auf dem Dorfe* (*The Village Romeo and Juliet*). For twenty years and more Delius' operas have been repeatedly taken up in German opera houses, only to be dropped again because they find little favor with the public, although musicians generally are much in sympathy with Delius' refined art. It remains to be seen whether *Romeo and Juliet* will be more fortunate this time.

Kurt Atterberg is one of the prominent representatives of modern music in Sweden, i. e., as modern music is understood there. According to Central European standards modern Swedish art is rather tame, and Atterberg, though a recognized leader in his country, forms no exception to this rule. Two of his dramatic works lately had their initial performance at the Dessau Opera, namely *Das Wogenross*, a musical fairy-tale in four acts, and *Die Törichte Jungfrauen* (*The Foolish Virgins*), a dance pantomime. Both works received much applause which was well deserved by their melodic beauty and their attractive popular songs, of decidedly northern color. Atterberg was also heard in a Northern Symphonic Concert given by the excellent conductor Franz von Hösslin in Barmen-Elberfeld. Atterberg's concerto for horn and orchestra was presented for the first time on this occasion. Carl Nielsen's orchestral composition, *Pan and Syrinx*, and Sibelius' fourth symphony, in A-minor, were the other numbers on this interesting program.

DR. HUGO LEICHTENTRITT.

Rome's Royal Opera to Open in February

ROME.—The date for the re-opening of the Costanzi Theater—now to be known as the Royal Opera—has been set for February 21. The architect, Marcello Piacentini, has made extensive exterior as well as interior alterations, chief among them being a huge entrance on which tall columns form the keynote to the decorations.

On the whole, the architectural lines of the building, which is a work of art, have been left untouched. The ante-diluvian cloak rooms have been enlarged, among other improvements; likewise the old, narrow entrances to the balconies.

A welcome innovation will be an orchestra that can be sunk or raised at will, and the shabby old curtain will be replaced by a new one costing 300,000 lire. The interior decorations have also been renewed, though whether this is an improvement or the contrary is questionable.

The stage has been enlarged so that it is now wider than that of the Scala in Milan, though unfortunately it could not be deepened. The new oval horizon will be the first in Italy and the machinery equipment is also modern. New dressing rooms with baths fitted for hot and cold running water have also been built and, most important of all, emergency exits have been provided for both audience and personnel.

The Roman artist, Oppo, has been engaged as scenic artist and a large ballet school will be under the supervision of Ileana Leonidoff.

Everett Marshall with R. E. Johnston

Everett Marshall, Metropolitan Opera baritone, is now under the management of R. E. Johnston. However, prior to this managerial association, Mr. Johnston, recognizing the young singer's talent, engaged him for an appearance at one of the earlier Biltmore Morning Musicales. Mr. Marshall was born in Worcester, Mass., and studied both here and abroad. He has sung with success in Milan and London. Mr. Johnston predicts a brilliant future for his new artist.

Naegele Soloist with the New York Symphony at Rochester

On January 26, Charles Naegele will make his first appearance in Rochester as soloist with the New York Symphony Orchestra, Walter Damrosch conducting. On this occasion Mr. Naegele will play the Grieg concerto, in which work he seems to have achieved great popularity.



New York Notices

October 26, 1927.

"ONE realized that an evening of modern music can be a rare delight when Frances Nash gave a piano recital last night. It seemed that the evening proceeded from one delightful thing to another as Miss Nash went through the five movements of Schumann's 'Faschingschwank aus Wien' with romantic fire toned with exquisite bits of light fancy, and then concluded her program with Albeniz's 'El Puerto' neatly played with a quick decisive rhythm, the tantalizing gypsy movement being brought out with delicate sureness."—*New York Evening Post*.

"Frances Nash gave a piano recital last night and added another excellent chapter to her history of New York appearances. She possesses an uncommonly fine talent and a keen understanding of the method and manner of securing keyboard effects. Her reading of the sonata (MacDowell's Eroica) was broadly effective, dashing brilliant in the dramatic episodes and charmingly tender in the lighter passages. Her readings, in fact, convinced her hearers that her agile and accurate fingers were guided by an intelligent and capable musician."—*New York American*.

"Miss Nash plays with a vigor that many masculine exponents of the pianoforte might envy, and such virility of treatment is certainly an asset in presenting such numbers as Prokofiev's 'Marche' and the allegro of the Schumann piece. . . . The applause was generous and certainly the pianist was deserving."—*New York Sun*.

FRANCES NASH

American Pianist

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From letter of ROBERT KELLOGG,
Concert Manager, Hartford, Conn.

"Miss Nash was a sensation and received the biggest demonstration of the afternoon. Her appearance, almost unexpectedly, in that second group, provided the psychological touch that made the concert, as a whole, one of the finest we have ever had. The demonstration following Miss Nash's group was almost spectacular."

From letter of SUSAN J. ALLEN,
Tuesday Morning Music Club,
Springfield, Mass.

"Frances Nash's recital was a triumph for her and a very choice intimate recital for the Club. Thank you for your great help and kindness."

From letter of MRS. J. F. HILL,
President Beethoven Club, Memphis.
"I hear nothing but praise of the Nash concert, think every one who heard her marvelled at her artistry, etc."

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Chicago Notices

December 6, 1927.

"FRANCES NASH, a personality among American pianists, is patriotic enough to represent the first of American composers daringly. She played MacDowell's 'Heroic Sonata' to open her Kimball Hall program, making fine display of tonal resource, of expressive contrast, of highly developed technical means."—*Chicago Herald and Examiner*.

"Miss Nash has long been known for her intellectual pianistic qualities as well as for fluency and correctness of her technique. Her fingers are flexible, obedient, her mind able to make the music of the great American sound as it should, heroic, substantial, valuable. She was very successful."—*Chicago Evening American*.

"Proved herself an artist of noteworthy qualifications. She exhibited her range of pianistic talents and musical gifts in the long, somewhat austere sonata 'Eroica,' by MacDowell, in which an enormous technical command, tone volume and imagination were displayed. The progressive idea of getting away from Beethoven, however, must be commended, and there were other novelties, which included a set of four pieces by Casella, two by Prokofiev and three by Albeniz. Miss Nash made a pronounced success with her playing."—*Chicago Daily News*.

"Frances Nash played MacDowell's 'Sonata Eroica' at Kimball Hall last night with so fine a skill, and such admirable distinction between its varying moods, that one felt very self-congratulatory, indeed, she has discovered that Chicago is still in Illinois and quite accessible from New York. Her audience, she should take it, encouraged her to return again."—*Chicago Daily Journal*.

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THE MUSICAL COURIER EXTRA

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NEW YORK JANUARY 19, 1928 No. 2493

Southern winter resorts now are flourishing, but in the cold cities of the North there is consolation in the shape of many warm and even glowing musical performances.

From the Washington Star: "How are you progressing in your musical study?" "Very well. I feel sure I can correctly pronounce the name of the man who will lead the next Symphony concert."

More Big Business in the musical field with the mid-winter appearances of Galli-Curci, Heifetz, Paderewski, Rosenthal, Kreisler, and the several other conquering heroes of the box-office.

The MUSICAL COURIER is the oldest, best, breeziest, newsiest, most thoroughly informed, widely read, authoritative, serviceable, and prosperous musical journal in the world. Other music papers please copy.

If memory serves correctly, did not Stravinsky write an orchestral piece called *Sacre du Printemps*, which was shouted out to be his greatest work? Where has it gone, and why is everyone hiding it? Oh, these modernistic "masterpieces."

In place of the Jerryflappers who flourished when Mme. Farrar was at the Metropolitan, there has formed a band of Jeritzflappers, on hand with flowers and plaudits whenever Mme. Jeritza appears in any of her various and varied operatic roles.

Carmen is with us again, and welcome. The Bizet music, light though it is, endures engagingly because of its beauty, refinement, and sensuous charm. The story, of course, remains imperishably interesting and dramatic, dealing with passions that will exist as long as humankind. Mme. Jeritza's conception of the role of Carmen has many arresting features even though the critics on the whole have found it to be lacking in some of the essentials that create the traditional picture of this illusive heroine in the Bizet opera. The Jeritza art and intelligence always

affiliate and certainly have operated together to create that singer's version of Carmen. She will be able to impress it upon her hearers with greater clearness as she sings the role more frequently.

And still come the Japanese sopranos singing the role of Cio Cio San in *Madame Butterfly*, although natives from Nippon say that there is hardly anything authentically Japanese about the heroine in the Long-Belasco-Puccini opera. However, realism and truth are not all important matters in vocalized drama.

Fifteen opera performances were given in New York last week, divided between the Metropolitan and American companies. And the sum total of their receipts was not as much as the box office of Madison Square Garden took in for the twelve round boxing contest (thirty-six minutes of actual fighting) between Jack Sharkey and Tom Heeney. This is all wrong for art but seems to be all right for America.

The *Forza del Destino* performance at the Metropolitan next Saturday evening will mark the close of the first half of the season at that institution, its complete course consisting of twenty-four weeks. Reviewing the period already past, one fact stands out, that the Metropolitan has lost nothing of its popularity and prestige. The audiences continue to be large, and the average standard of performances remains high. The only novelty heard so far was *Violanta* and it did not appear to register strongly. There can be no dispute about the striking success of the Norma revival, due principally to the personal vocal triumph of Rosa Ponselle. For the rest, the leading artists have repeated their excellent performances in familiar roles. There still are Krenek's *Johnny Plays*, and Puccini's *Rondine* in prospect as novelties, and of course we shall have also the usual cycles of the Ring dramas. Summing up, therefore, all is well at the Metropolitan and will continue so until the end of the season. Giulio Gatti-Casazza may feel with confidence that he is sitting on top of the operatic world.

The pianistic appearances of Vladimir Horowitz at the two Philharmonic concerts here last week represent a triumph far out of the ordinary. Enthusiastic applause for the great keyboard heroes is no new thing in this town, but when a young man in his early twenties reaps loud and continued cheers from a highly musical audience, it must be plain that unusual appeal and stimulus have been projected by the player. It was the more to be wondered at that Horowitz could bring about such results with the Tchaikowsky concerto, which nearly all the other pianists have played here, but without putting the hearers into an uproar. Horowitz, of course, must give a recital or two, and play some other concertos before this city could rank him altogether with some of its older pianistic favorites. He did not plumb great musical depths in the Tchaikowsky work, chiefly because they are not in its pages. However, the youthful visitor gave an amazing display of technique, impetuosity, and virtuoso fire, and those are the qualities that brought him his great triumph. They do not represent the highest qualities in piano art. No doubt Horowitz also possesses more exalted qualities. His further appearances will tell the story.

Critics are still staggering from the effects of the music activities of last week. There were Aida and Tannhäuser in concert form; Segovia's debut; Mengelberg's farewell; opening of the American Opera Company; violin recitals by Ruth Breton and Hugo Kortschak; the reappearance of Mme. Gadske; song recitals by Elsa Riefflin, Fraser Gange, Donna Ortesia, Nicola Zan, Nina Koshetz, Marie Morrissey; Benno Moiseiwitsch and the Kedroff Quartet with the Musical Forum; chamber music by the Eddy Brown Quartet and the Elshuco Trio; piano recitals by Ganz, Tovey, Friedman, Epstein, Paderewski (Brooklyn), Rhea Silberta; Fritz Busch's farewell with the New York Symphony, and Gieseking's return in a new Whithorne work; Beecham's debut with the Philharmonic and Horowitz's pianistic premiere on the same occasion; Ornstein's quintet and other novelties produced by the League of Composers; new works and new performers at the Wanamaker concerts; Galli-Curci's stagione at the Metropolitan; Morgana, Segovia and Lankow at the Artistic Morning (Hotel Plaza); Rosenthal, Farrar, and Grove, at the Morning Musicales (Hotel Biltmore); Casals' cello recital—and a number of other matters whose listing is prevented by space limitations. The present week is hardly less plethoric and taxing. One critic attended fifteen concerts and four opera performances last week. He says that even when he

THE NATIONAL BUREAU

The National Bureau for the Advancement of Music was organized some years ago as an indirect advertising feature by some branches of the music trade. It was felt by those who undertook to finance the Bureau that the best way to increase the sale of musical instruments to the American public would be to increase the public's interest in music. The usual way to sell merchandise is to create a desire for the particular brand of merchandise that is to be sold. Under ordinary circumstances it is taken for granted that the merchandise will be wanted, and the advertising is intended to turn the attention of the public to some one particular brand of manufacture. But in music, as we all know, the demand is extremely limited as compared with other things. The American public cannot by any stretch of the imagination be called musical. Perhaps no public anywhere is really musical. At all events, we in this country are not, and it has been almost with despair that a few enthusiasts have observed the complete lack of interest manifested by some ninety-nine per cent. of our people. To sell musical instruments or concerts or opera performances or anything else, except the cheapest grade of music lessons, needs personal work on the part of somebody, and that personal work is designed to persuade people to buy something that they do not want. The average American may be utterly unhappy because he cannot afford an automobile, but it is not going to worry him any if there is no musical instrument in the house except, possibly, a radio, and it is going to take a lot of persuasion to get him to attend a recital, not because he is unwilling to spend the money to put his town culturally on the map, but because he knows very well that the recital will bore him, and he would generally be willing to pay twice the price of the ticket to escape from that particular brand of boredom.

With these facts thoroughly well recognized, the National Bureau for the Advancement of Music was organized and C. M. Tremaine put in charge and told to go ahead, absolutely foot loose and not required or expected to attempt any direct advertising for the merchandise manufactured and sold by his supporters. The result exceeded all expectations. Mr. Tremaine showed himself to be a master magician, a man of extraordinary judgment, common sense and reserve, and he has made himself and the Bureau appear to the American music loving public as a helping hand always ready to be outstretched to those in need of advice or assistance. In the course of its existence the National Bureau has received and answered thousands upon thousands of letters from the people who were sufficiently convinced of the cultural value of music to want to stimulate its growth. It solved their problems for them; it compiled and sent out all sorts of data concerning music and its growth in America. By its influence musical undertakings and enterprises came into being which otherwise would never have been.

There is no doubt whatever that the National Bureau has doubled or tripled the amount of music that is being made and enjoyed in the United States and the number of people who are taking part in it. The influence of the Bureau has reached almost every city and town in the country; has reached not only the adults but also the schools. Mr. Tremaine has touched with his magic wand even such unromantic organizations as boards of trade, chambers of commerce, and other civic bodies. Our country is awakening, has even awakened, to the fact that a community without culture is off the map, and everywhere there is a scramble to get on the map. The National Bureau for the Advancement of Music must be maintained as a permanency.

takes his morning walk before breakfast he finds himself heading mechanically toward Town Hall or the concert edifice that Carnegie built.

A most favorable reception from press and public fell to the lot of Sir Thomas Beecham at his recent appearances here with the baton. He is a serious, musical, and imaginative leader with an exceptionally effective baton technic. He will conduct again in New York, and one would like to hear him do a program of Beethoven, Brahms, Strauss, and some modernistic work. Sir Thomas says he dislikes English audiences. He must love his American hearers for the way they received him at his debut.

VARIATIONS

By the Editor-in-Chief

Ravel is the man of the hour here just now. Considered modernistic, his music is pleasing our public principally because it is so unlike most other modernistic music.

The Ravel concert at the Gallo Theater last Sunday evening was sold out, the prices for seats ranging as high as five dollars. Several hundred persons had to be turned away from the box office.

One dazed impresario, drifting into the lobby, asked Mr. Gallo: "Who is this fellow Ravel?"

* * *

For one thing, he is a master artist, who is also a master artisan. Practically every Ravel composition is as thorough in its musicianship as it is in its facture and construction. Ripe thought, ripe knowledge, ripe technic. Exquisite emotional sensitiveness without vulgar display of feeling. A poet of high imagination but with a timely Weltschmerz of gentle irony and cynical wit. A glowing temperament expressed through a patrician nature. Resolute line, reticent color. Playful and profound. Sensuous and scholarly. Sure swift strokes, and luxurious, languorous dalliances. The sinister purring of the feline, the tremulous song of the lark. Grecian and Gallic. Rabelaisian and refined.

There you have the febrile, many sided, fascinating Ravel, whose music enwraps you intimately even while it eludes you suggestively.

Best of all, Ravel never explains himself or his compositions.

* * *

The American Opera Company is doing a good work at its current performances here, firstly because it affords a chance to young singers and secondly because it seeks to strip from lyric drama some of the unmodern absurdities and traditions which continue to flourish in the older operatic institutions.

Opera limps painfully behind spoken drama as far as timely reform is concerned. Wagner, once considered realistic in his staging, now is almost ridiculously out of date in that regard. The theater has refashioned most of its ideas regarding the presentation and construction of drama and the nature and disposition of scenery. The opera house clings to unchanged ways and means. Its singers continue to address the audience, to deliver soliloquies, employ the gestures of wooden figures, and move about in scenic surroundings whose illusion does not deceive even a child.

If opera really is not to be taken seriously, as some experts proclaim, that is another matter. The American Opera Company, however, seems to be proving otherwise.

The Hamlet drama, given in modern clothes and environment, was found to lose none of its dramatic appeal, poetry, or philosophy.

If Shakespeare may be so "violated," why the sacred line drawn so rigidly about the opera composer and his librettist?

Vladimir Rosing, with clear vision and large courage, makes his American opera performances live up to modern requirements, in part at least, and his method has met with the warm favor of critics and audiences. Rosing plans yet further improvements. They are certain to be welcomed.

All opera houses should abbreviate Wagner mercilessly, by cutting out the many and needless repetitions in the story, and eliminating episodes that retard the action. In the older Italian and French operas, uninteresting stretches should be omitted, beginning with the recitatives.

There would be no harm to art in touching up and enriching some of their orchestrations. The original scores always could be kept in the musical libraries for the use of students and historians. Would it not be better, for instance, to please the ears of the average listeners, than to conform to the orthodox requirements of a few critics or fearsome musicians? After all, for whom is opera written, and by whom is it patronized principally?

Gluck's operas have been reshaped and reorchestrated successfully. In their strictly original state, they would appeal to hardly anyone today. Wagner, Gounod, Mozart, Meyerbeer, and others, are not less sacred than Gluck.

Good luck to Rosing and his coadjutors, whose independence and iconoclasm are the most healthful influence that has come into grand opera since the Neo-Italians of a quarter of a century ago indicated the proper path of progress by breaking away from the contradictory Wagner who preached realism and

practised the ancient theatrical methods of the Greeks.

* * *

Syracuse University, Syracuse, N. Y.

Dear Variations:

I have gone over your piano examination paper with great care—and delight. You pass! Send me a certified check made to me personally, and I will send you a teacher's (piano, or whatever you like) certificate certified by the defunct National Association of Presidents and Past-Presidents of State Music Teacher's National Associations.

Yours, for more joy in music and music journals.

(Signed) HAROLD L. BUTLER,
Dean of the College of Fine Arts.

* * *

Rapallo, Italy, January 2, 1928.

Dear Variations:

Due possibly to your lino man's dropping a bit of type, you quote me (p. 29, yr. issue 24th Nov., col. 2, lines 9-and onward) as saying about machines, what on p. 52 of my "Antheil and the treatise on harmony," I say about words.

I think it wd. clarify the discussion if you cd. find space to rectify this error.

For the sake of general intellectual honesty, it might also be well to note that you very considerably misrepresent my position in other parts of yr. article.

I do not write idolatrously of machines. I write decidedly against idolatry of machines. I have nowhere suggested that the motor truck full of cans on yr. addressing machine is euphonious. Machines are *matière brute*. They are not music, any more than is the old wall covered with ivy. Their noise, like any other can be organized. And toward such organization Mr. Antheil has made a very definite advance.

About the fallacy of my lucidity. If my clarity is fallacious then the academics must be more gormad dumb than even you think they are. Several academics have called me a lunatic, but none of them has been able to find out where the error occurs.

What it comes to is this: the academics don't care a cuss about the facts. They care about their own comfort and want to cash in on what they have already learned, with, naturally, the least possible effort.

I am probably more interested in my "error" than they are. If one of them will step up and find the fallacy I shall be only too delighted to correct it in the next edition of the treatise, with full credit to the detector.

Yours very truly,

(Signed) EZRA POUND.

We are sorry if we unintentionally misquoted Mr. Pound, for whose zeal, courage, and excellent poetry we have a deep regard. He makes his true position regarding machinistic music so clear that no additional comment is needed from us.

The comparison about the banging milk cans, we confess somewhat shamefacedly, was our very own.

* * *

Do most persons like fugues, or do they only respect them?

* * *

An international super Who's Who is about to be issued, and its prospectus says that it will contain 20,000 names, "all that have a right, of the 1,800,000,000 inhabitants of the earth, to be considered members of a world aristocracy of brains and achievement." That hoarse sound is the chorus of nervous "ahems" from a regiment of expectant composers and musical performers.

* * *

At times in one of our charitable moods we try to think of other persons beside murderers who should have the ministrations of the electric chair, but then we decide it is too good for some of them, especially those unspeakable managers, press agents, and music teachers, who approach critics during a performance and say any of the following things:

"Great, isn't it?"

"Some voice, that."

"And she had only one rehearsal."

"Look at that house. Every seat paid for."

"He went over great in Winnesook, Metuchen,

Byron, Browning, and Burke

This is not the name of a cinema syndicate, or a troupe of vaudeville acrobats. I refer to the English poets and the Irish statesman. I thought of them while listening to a song recital a few days ago, when the vocalist sang a composition by a modern composer.

Burke said that his standard of a statesman was "a disposition to preserve and an ability to improve." Did the composer on this occasion show a disposition to preserve? No! Certainly not! He showed a persistent determination to avoid everything the acknowledged composers of the past had established. Did he show an ability to improve? I could not see it. Perhaps the composer recognized his own ability. Probably he thought he had improved on Schumann, Brahms, Debussy, and Fauré. Well, I am glad he is satisfied; for nobody in the audience gave evidence of satisfaction.

and Wappinger's Falls. I'll send you the press notices."

"They want her at the Metropolitan but I won't let her sign with them."

"He's nervous tonight, but wait till you hear him at his next recital."

"Say, would you like to join us at a little supper after the concert?"

* * *

This is the time of year when reports of disasters to the itinerant opera companies struggling about the inland begin to travel homeward and arouse sympathy (and some cynical smiles and "I told you so's") along the Broadway lyrical Rialto. Our news report has it that in Knoxville, Tenn., on January 4, "the La Ciani Grand Opera Company of New York, after keeping an evening audience waiting until nine o'clock, announced that the performance (*Il Trovatore*) would not be given, and also cancelled the Carmen presentation scheduled for the next evening. Lack of patronage and the illness of some in the cast were given as reasons for cancelling of the performances." This mishap will not, however, deter other eager impresarios from taking lyric companies on tour and trying to still the terrific yearning for inadequate and poorly equipped opera which is supposed to burn in the breast of provincial America.

* * *

The Nicaraguan situation may be bad, but on the other hand, look at the plight of modernistic music.

* * *

Someone asked an associate editor of the *MUSICAL COURIER*: "Who is the greatest musician America has produced?" We thought we could guess the answer, but instead, the reply came decisively: "Henry Hadley."

* * *

This is Guest Conductor Week in New York.

* * *

Grieg, too, knew a thing or three about the whole tone scale. In his piano piece, *Vorbi* (op. 71, No. 6), the versatile Norseman experiments with quaint tonalities and foreshadows the most daring of present day innovators in harmony.

* * *

Babe Ruth, celebrated baseball virtuoso, is studying the saxophone, and announces that he soon will play the instrument publicly. No doubt some sportive caption writer will head the review of the appearance, "Babe Ruth Scores Again."

* * *

There is a story about a very businesslike violinist who tours America. After his first recital group he rushes to the local manager and demands: "Am I reengaged for next season?" Recently one of them replied: "Maybe, but not by me."

* * *

While Dvorak's *Humoreske* has no humor, there is plenty of it in Gounod's *Funeral March of a Marionette*.

* * *

A London paper wishes to know whether Byron and Tennyson will "come back." Ask Rubinstein and Mendelssohn.

* * *

New York now has 6,000,000 inhabitants, of whom the majority are unacquainted with Rhinegold, Bach's G minor organ fugue, Beethoven's fifth symphony, Mozart's chamber music, Debussy's *Pelleas and Melisande*, and Brahms' B flat piano concerto.

* * *

Someone asked recently why the banjo has practically disappeared but nobody answered. After all, there was nothing to be ashamed of about the banjo. It isn't as though the question concerned the ukulele or the zither.

LEONARD LIEBLING.

The singer's words were unrecognizable. I could not make out whether she sang Iroquois, Mohawk, or New York China Town. I feel sure I would have understood a word now and then if the text had been English. Browning must have had a similar experience when he wrote:

"Her voice changed like a bird's;

There grew more of the music, and less of the words."

The music, as Browning poetically calls it, might be described by a passage from a letter of Byron. When he dined with Sheridan the wine flowed freely and copiously. The resulting conversation was like the music of the modern song I heard.

"First, silent; then, talky; then, argumentative; then, disputatious; then, unintelligible; then, altogether; then, inarticulate; then, drunk."

What more remains to be said?

C. L.

Tuning in With Europe

An excellent book has recently been published by the Oxford University Press under the title of *The Heritage of Music*. It is edited by Hubert J. Foss and consists of twelve essays on various composers by as many English writers, some of them scholars and specialists on the particular subject, some of them journalists with an engaging pen. The great composers thus treated include Palestrina, Bach, Purcell, Haydn, Mozart, Schubert, Beethoven, Schumann, Brahms and Wagner. Two further articles, on Glinka and the Russian school, and on César Franck and the modern Frenchmen, complete the series, which thus seems to make an attempt to cover the whole ground of musical history. It cannot do that, of course, within the limits of one neat volume, and the omission of such names as Weber, Verdi and Bizet, more important to our mind than any of the Russians with the possible exception of Moussorgsky and any of the modern Frenchmen, unfortunately suggests a certain bias which is perhaps characteristic of the modern "reevaluation of values." If any "schools" are included in such a collection, moreover, why not the important Bohemian school, and the very significant Hungarians? Is not Smetana as important in his way as Glinka in his?

Perhaps the best of these interesting essays is the one on Schubert by Donald Francis Tovey, who combines the penetration of the scholar with the technical knowledge of the musician and the enthusiasm of the sincere partisan. He shows us, within a few pages, the astounding greatness of the man, reveals the miracle of his marvellous precocity. A master in adolescence—that's what Schubert was, for the world does not know his "mature" works. He shows that Schubert, far from being merely a weak formalist, could, if he wanted to, command the old classical forms perfectly. Indeed, he followed them exactly, by way of exercise, in some early works. His deviation from them was not a matter of technical disability, but a process of evolution toward new forms, adapted to his own particular musical psychology. He achieved his ideal in this direction but rarely, for the simple reason that few masters of so revolutionary and visionary a cast ever achieved their ideal at the age of thirty-one. "I see no reason to conclude," says Tovey, "that Shakespeare had at the age of thirty-one attained either a greater mastery or a wider range than Schubert. Up to that point it seems clear to me that Shakespeare, Schubert and Keats are artists not unlike in achievement and caliber."

Indeed, it is no "mechanical matter" to sift the "right" and the "wrong" in Schubert's works, as so many present-day critics seem to think. "When we find (as for instance in the first movement of the great C major symphony) that some of the most obviously wrong disgressions contain the profoundest, most beautiful passages, then it is time to suspect that Schubert, like other great classicists, is pressing his way towards new forms." And further on Tovey suggests, with real perspicacity, that the fruition of Schubert's new instrumental forms is to be found in Brahms.

Brahms is treated with similar sympathy and knowledge, if not with equal enthusiasm, by Cecil Gray, the author of the brilliant volume on Contemporary Music reviewed in this column some time ago. Gray shows how Brahms has suffered by the misunderstanding of his art, both by the Brahmsians and the anti-Brahmsians. Indeed, some of this misunderstanding reacted upon Brahms himself, who was forever trying to live up to his artificial reputation as the great neo-classic. Gray shows Brahms as what he was—a romanticist, and one of the greatest of romanticists. He does this without disparagement, for "Brahms has everything to gain and nothing to lose by the abandonment of the claims which have been put forward on his behalf to be regarded as the heir of the classic succession." The most characteristic feature of his work, according to this writer, is "its lyrical, singing quality, its ultimate derivation from song."

The essay on Palestrina, by Sir Richard Terry, and that on Purcell, by Gustav Holst, have the same ring of original and stimulating criticism: they are both calculated to help the untutored reader to a real understanding of their significance—Palestrina's as the polyphonic expression of the spirit medieval of plain-song rather than the forerunner of the musical renaissance which led to our own art; and Purcell's as the one great dramatic composer of England. "To

be a successful theater composer in England," says Holst, "three qualifications are necessary: a gift for melody, skilful musicianship, and an accommodating disposition. Purcell had all three, and he had genius as well." But the "accommodating disposition" was his undoing!

* * *

Bach is treated by W. G. Whittaker, who writes in the rather incontinent style of the Bach worshipper. His superlatives weaken his case, yet his ardor is sincere and therefore infectious. And W. J. Turner, the philosophical writer of Orpheus, the Future of Music, contributes a stimulating essay on "Wolfgang Mozart" (why leave out the middle name?). Space forbids further remarks, though we may be tempted to return to the subject later on. C. S.

TEARING VOICES TO PIECES

The following is part of a letter from a vocal teacher. It refers to a pupil and it carries with it a wealth of implication: "I gave him a very thorough examination and regret to have to say that his voice is in poor condition. He has been forcing it for so long that the vocal muscles are very much weakened and it would take a considerable amount of time and work to get him back into anything like singing condition. It is one of those cases which make me so very much disgusted with the work which is being done in my profession. People, good-hearted, conscientious, and honest, take a voice in their hands and tear it all to pieces with the best intentions in the world. Unfortunately, at first the damage is not noticeable; as long as the muscles are resilient and strong the voice sounds well. Then the inevitable sets in and singing becomes for all practical purposes impossible."

There is no doubt about it that people who tear a voice all to pieces, as this teacher expresses it, are in many cases good hearted, conscientious and honest, but unfortunately these qualities do not excuse ignorance, and ignorance is often found where one would least expect it. It is not only people who have never sung or people who have no education in singing who ruin voices. It is all sorts of people who simply do not know and cannot realize how delicate and easily injured the vocal organ is, and who may even occasionally be successful with unusually robust organs but who do a lot of harm nevertheless. The moral is: study with the successful teacher. The successful teacher who has turned out successful pupils has proved his claim to fame in the only way that it is possible to prove it, by producing results. If only young people would constantly bear this in mind there would be fewer ruined voices.

DOING THEIR BEST

Mrs. Tyndall Gray, of San Diego, Cal., has a keen eye for the humorous. While traveling through the town last summer at a rate in excess of the legal speed limit she noted the following announcement posted on the Mission Hills Presbyterian Church:

Sunday, July 24th
Services 10.15 A. M.
When we suffer in silence.
John Doane,
organist.

Which brings to mind the placard placed on top of the piano in a dance hall somewhere in the Alaskan gold fields. It read: "Don't shoot the piano player; he is doing his best."

What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Phyllis Krauter, January 4

AMERICAN
The Brahms sonata was interpreted with artistic appreciation of its beautiful episodes. . . .

SUN
Miss Krauter's tone was femininely rich. . . .

HERALD
In the Brahms number there was a certain shortage of depth and an impression of remaining on the surface of the music.

TELEGRAM
... a tone at times thin and emaciated.

Yolanda Merö, January 5

HERALD
Miss Merö's program included Beethoven's Sonata in D Minor, op. 31; three Chopin works, four pieces by Debussy and others by Gabriłowitch, Schelling and Aghazy.

WORLD
Mme. Merö employed her crisp and sure technique and touch in the Mozart C major fantasy, two of the Schubert impromptus (G major and F minor) . . . She also played the D flat Liszt study and fourth rhapsody and smaller pieces by Schelling, Gabriłowitch and Chopin.

News Flashes

Monteux Reëngaged for Amsterdam

News comes from Amsterdam that Pierre Monteux has been reëngaged as conductor for the first half of the 1928-29 season of the Concertgebouw Concerts.

Chalfant Reëngaged for Opera at Liege

Word has been received from Gaillard, director of the Theater Royal at Liege, Belgium, that Lucille Chalfant triumphed in Traviata and Lakme. Four gala performances were given before capacity audiences. All Liege acclaimed the soprano, states the director, with the result that she has been reëngaged for the month of March.

Shavitch Invited to Conduct in Russia

Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra, has accepted an invitation from the Soviet State Academy of Fine Arts to appear as guest conductor in Moscow and other Russian cities during the month of April. Mr. Shavitch is said to be the first American conductor to be invited by the new Russian regime.

Sigmund Spaeth Appointed Managing Director of Community Concerts Corporation

Sigmund Spaeth, author, lecturer and music critic, has been appointed managing director of the newly formed Community Concerts Corporation, in which nine of the leading musical bureaus have pooled their interests in order to bring concerts into new territory. The corporation has opened offices in the Steinway Building and Mr. Spaeth assumes his new duties at once.

San Carlo Opens Week's Engagement in Richmond

(Special telegram to the Musical Courier)

Richmond, Va.—The San Carlo Grand Opera Company opened a week's engagement in Richmond tonight (January 16) in the New Shrine Mosque before a capacity audience which included the Governor, Mayor, and leading citizens of the city. The brilliance of the occasion marks an important epoch in musical history, for never has a southern city outside of Atlanta had such an overwhelming success in the history of its operatic successes. Every performance during the week has been sold out, the gross receipts going beyond anything ever received for musical productions here. The local management has reëngaged the company for next year. Fortune Gallo, general director of the opera company, came from New York to attend the opening. The News Leader and the Corley Company sponsored the engagement. A. G.

Fritz Busch, January 6

(N. Y. Symphony Orchestra)

TELEGRAM
... lightness, sparkle, gaiety in his readings and in the playing of the band.

AMERICAN
He and the orchestra showed evident enjoyment in their performances and communicated it also in rich measure to the audience.

EVENING WORLD
... rigid and goose-stepping; incredible that the gay and light-some Viennese could have been made so oppressive.

EVENING WORLD
But no result showed in the music, which wore a heavy mask of boredom.

Galli-Curci, January 6

(Metropolitan Opera)

AMERICAN
... issued more voice and lyrical abandon than . . . in the Barber of Seville.

AMERICAN
She always has been serenely at home in the sweet agonies, trills and roulades of Lucia.

WORLD
Her voice, velvet in texture and tone. . . .

WORLD
Her voice . . . whatever key she happened to fancy for the moment, was sometimes almost inaudible.

HERALD
Some initial pretense of infusing a touch of realism into the mad scene, but relinquished the futile effort long before it had reached its pyrotechnical climax.

TELEGRAM
Mme. Galli-Curci was distinctly not in good voice. . . .

Benno Moiseiwitsch, January 8

(Musical Forum.)

AMERICAN
Benno Moiseiwitsch, whose ripe art made a . . . sonata by Medtner sound like a more important work than it really is.

WORLD
The Medtner Sonata . . . sounded pretty labored, for all Mr. Moiseiwitsch's artistic effort to make it sound interesting.

Maurice Ravel Makes American Debut Conducting Boston Symphony Orchestra

Greeted With Great Enthusiasm—His Music Warmly Applauded

BOSTON, MASS.—Although as a matter of pure record those concerned with the chronicling of our musical history will doubtless let it be known that Maurice Ravel made his first American appearance as conductor in Cambridge, Mass., the real debut, as far as general press recognition went, took place at the regular week-end concerts of the Boston Symphony Orchestra in Symphony Hall. At all events, that will be the debut reported in these columns since the writer was unable to go to Sanders Theater for the Harvard concert. However, it is said on excellent authority that at his Cambridge concert the distinguished French composer was very cordially greeted by a characteristic Harvard audience—if, to coin a phrase, we know what we mean—that orchestra and audience rose when he appeared upon the platform; that he was recalled times without number throughout the evening; that, in short, it must have been a highly gratifying experience for this modest little composer who stands head and shoulders above his French contemporaries—and, for that matter, above most living composers anywhere.

No less enthusiastic was the welcome accorded M. Ravel across the Charles, in Symphony Hall. A high pitch of enthusiasm was maintained throughout the concert—not perfunctory handclapping politely extended to a celebrated foreign visitor, but spontaneous applause stimulated by the music per se and by the added excitement of seeing a great composer conduct his works in person. Physically, he belongs in what our boxing impresarios designate as the Flyweight Division—that is to say, he is short and slender, probably not over 100 pounds in weight. The stoop of head and shoulders indicate many years at piano and desk.

Sharp features, with a nose of noble proportions; keen-eyed, with an expression ever alert; hair prematurely gray (at least, his face belies his fifty-two years)—these are the aspects of his physical appearance, which, together with the unfailing poise of a French gentleman, immediately arrest the attention. As an orchestral leader M. Ravel knows how to get the effects he wants with a minimum of effort and with nothing remotely resembling ostentation.

In assembling his program the French composer selected music from his own pen: *Le Tombeau de Couperin* (1920)—new wine, but palatable, in old bottles; the skilful transcriptions of Debussy's piano pieces, *Sarabande* and *Danse* (1923); the colorful *Rapsodie Espagnole* (1907); *Scheherazade*, the three poems for voice (the well-graced Lisa Roma) and orchestra, projecting the sensuous longing, amorous ecstasy and exotic color of the East, and, for a final brilliant number, the familiar *La Valse*, now glittering with flashing lights and frenzied rhythms, now sardonic with the dissonance of disillusionment and desolation.

It is indeed late in the day to enlarge upon the qualities of M. Ravel's music. His own interpretation of the various scores served to emphasize anew the virtues of his music—its transparency, the economy of means employed, its wit and irony, the effective adaptation of means to ends, the musical sensitiveness and regard for pure beauty that permeate his writing.

The trustees of the Boston Symphony Orchestra and Mr. Koussevitzky are to be commended for the opportunity afforded local music-lovers to see and hear M. Ravel. It should prove a memorable experience for those who attended the concerts.

J. C.

Metropolitan Opera

(Continued from page 5)

Rigoletto. The usual large audience greeted the diva and expressed its pleasure at her finished art and lovely voice.

An enthusiastic demonstration followed the *Caro Nome* aria, in which the familiar perfection of coloratura, the liquid head tones and the velvety middle register of the singer were demonstrated to the full. Also there was considerable dramatic fervor injected into her interpretation. She was again the same rare artist—a coloratura who is much more than a mere instrument of song. In the quartet the purity and carrying power of her not over large voice enabled her fully to maintain herself in the midst, or rather at the top, of the sonorous ensemble.

Giacomo Lauri-Volpi was a handsome and vocally delightful Duke, while Mr. De Luca portrayed the quasi-modo jester with his accustomed dramatic power and intelligent characterization.

Merle Alcock and Mr. Didur were excellent as Maddalena and Sparafucile respectively, while others in the cast were Misses Egner, Falco and Tomisani and Messrs. Ananian, Paltrinieri and Reschiglian.

Mr. Bellezza conducting the spirited and well balanced performance.

LA GIACONDA, JANUARY 11

Rosa Ponselle, gorgeous in appearance and excellent of voice, dominated the third production of *La Giaconda* at the Metropolitan, January 11. The famous diva has never shown to better advantage, and her reception by the audience was most cordial. She was ably supported by Mr. Chamlee as Enzo, and a notable cast, including Misses Telva and Wakefield, and Messrs. Danise, Rothier, Reschiglian, Paltrinieri, D'Angelo and Malatesta. Mr. Serafin conducted with his customary finesse.

LE PROPHETE, JANUARY 12

The Thursday evening subscribers heard one of the most brilliant performances of the season when Meyerbeer's *Le Prophete* was presented for the second time, with Giovanni Martinelli in the role of John of Leyden. The celebrated tenor was in excellent voice and deepened the impression of his first appearance in this difficult part. There is in his interpretation something nobly majestic indeed. He seemed absolutely inspired and in the coronation scene he reached moments of great artistry both vocally and histrionically. He was given a fine reception by the capacity audience. There was not one seat empty and the standees resembled the subway during the rush hour.

The Fides of Mme. Matzenauer is magnificent for interpretation and fine singing, and the famous Ah, mon fils was applauded to the echo. Leonora Corona, the young and already popular soprano, had—as in the revival—the role of Bertha. She is an artist of great resources and merits, her voice so beautifully produced that she made of her part a capital one. Ezio Pinza lent his sonorous basso voice as Zacharia and was ably supported by the other brother anabaptists, Tedesco and Schuetzenberg. Leon Rothier, the terrible Oberthal, revealed his fine voice and perfect diction and was admired. The ballet, headed by that charming and delightful Rosina Galli, was one of the features of the evening. She was assisted by Giuseppe Bonfiglio and the indefatigable ballet. The orchestra responded with enthusiasm to the alert baton of Arthur Bodanzky.

CARMEN, JANUARY 13 (See story on page 5)

NORMA, JANUARY 14 (MATINEE)

Saturday afternoon brought the Metropolitan's final performance of *Norma* this season. Rosa Ponselle, whose abilities have won the title role for her, departs in another week for a concert tour, and there is no one in the rank and file of the Metropolitan's ladies to whom *Norma* can be entrusted. Saturday's cast was only slightly different from that which appeared in its revival a few weeks ago.

Frederick Jagel donned the crimson satins which have graced Lauri Volpi in the role of Pollione. Mr. Jagel's voice is well suited to the dramatic demands of the role, and

he received appreciative tribute from the audience. Miss Ponselle's conception of the role of *Norma* is nothing short of a thing of beauty, and the picture she makes is hauntingly lovely. She was in excellent voice. Marion Telva, Ezio Pinza, Minna Egner, and Giordano Paltrinieri sang their usual roles. Tullio Serafin conducted.

SUNDAY NIGHT CONCERT, JANUARY 15

Sunday night's concert at the Metropolitan was given for the benefit of the company's emergency fund. Maria Jeritza headed the list of artistic contributors along with Everett Marshall, baritone; Nanette Guilford, soprano; Nina Morgana, coloratura soprano; Lawrence Tibbett, baritone; Dorothe Manski, soprano; Walter Kirchhoff, tenor; Armand Tokatyan, tenor; Mme. Vettori and Mr. Pinza, soprano and basso; Ellen Dalossy and Ina Bourskaya, soprano and mezzo. An evening of much entertainment was the result, the orchestra, under the baton of Bamboschek, furnishing a musical background for the various operatic excerpts.

Is Singing a Gift?

By John Hutchins,
Vocal Diagnostician

The average person has an idea that in order to become a singer one must possess a certain kind of vocal cord which is entirely different from that of the ordinary individual.



JOHN HUTCHINS

There is also a popular belief that the throat of a singer is of a peculiar construction. This, however, is not at all true.

The leading physicians and specialists of today have discovered that the mouth and throat formations of many of our greatest singers are not ideal for singing—yet their voices are of a beautiful and resonant quality. As a matter of fact, one may have the high arched palate and strong vocal ligaments of a singer and yet be utterly unable to sing. Therefore, we find that the most important qualification of a singer is entirely the possession of a mental "something" and not a mere physical condition.

When a student attempts to sing for the first time and discovers that his voice lacks the natural resonance and beautiful tone of a schooled singer, he is apt to become discouraged and imagine that he is not gifted with the ability to sing. For this reason, many who possess naturally beautiful voices have neglected to cultivate a God-given instrument because their first efforts were so unlike a trained artist. It would be interesting to know just how many of our finest singers were ridiculed by their associates when they commenced their vocal education.

Why is it that two brothers who have never studied singing and are equally endowed by nature with fine bodies and healthy throats find that one of them sings beautifully while the other cannot ever carry a tune? A throat examination may reveal that the one who cannot sing at all has the better natural apparatus for a singer, yet when he attempts to sing the results are off pitch and unmusical. This all goes to show that nature has given to one of them a different kind of brain and a "feeling for music."

The ability to sing is fundamentally a gift of God. There is without doubt a certain something that determines singers. They possess a certain inborn musical intuition and it is this indescribable something that gives one the power to conquer many physical deficiencies in the quest of voice. It asserts itself in little children who can sing perfectly in tune, although they have no idea of correct tone production.

How are you to know if you yourself are possessed with



MAURICE RAVEL

this natural inborn musical feeling. First of all, find some one who sings well and who you know will give you a frank and unbiased opinion of your own natural gifts. Such a musician can always tell if, basically, you are musically inclined. Almost any singer can recognize this natural aptitude for music, although the voice, itself, may lack resonance and be improperly placed.

I See That

Rome's Royal Opera is to open in February. Puccini's *La Rondine* had a successful German premiere at Kiel.

Katherine Heyman played an all-Scriabin program in Paris. Adelina O'Connor Thomason in this issue discusses the life of Pergolesi.

Hamburg has just had a Handel Week. Eugene Goossens talks of the technic of conducting. American Opera Company gave brilliant performances of *Faust* and *Butterfly* in New York.

Hutcheson, Maier and Pattison will play at a benefit concert at Carnegie Hall, New York, January 27. George Engles will manage the musical activities of Marion Talley next season.

Maurice Ravel made his American debut. John McCormack and family arrived from Europe last week.

The Metropolitan Opera Company revived *Carmen*, with Jeritza in the leading role.

Harrisburg, Pa., plans a greater May Festival. George Lehmann, continuing his articles on violin-playing, takes up the topic of Finger Retention.

Sir Thomas Beecham made his American debut with the N. Y. Philharmonic.

Leonora Corona is now under the Friedberg management. Henry Street Settlement has opened a music school.

Bethany College, at Lindsborg, Kans., again is sponsoring music contests.

Mary Craig appears in a joint recital with Munz, pianist, in Paterson, N. J., February 7.

Nevada Van der Veer's February re-engagements include the Pittsburgh Mendelssohn Choir and the Boston Handel and Haydn Society.

Carl Figue's comic opera, *The Return of Cleopatra*, will be given at The Little Theater, Brooklyn, January 28.

Frederic Baer had eight important engagements booked for January, including New York and Cincinnati.

Louise Stallings and Marion Carley leave January 30 for a Southern tour of ten concerts.

Mignon Spence, a Von Klenner artist-pupil, is singing at the Gallo Theater with the American Opera Company. Rudolph Ganz played to a capacity audience upon his return to New York in the role of pianist.

The National Association of Organists is in an excellent condition financially.

The New York Trio will give its only New York recital in the metropolis this season at Town Hall on January 25.

The Philadelphia Civic Opera Company will present *Lohengrin* in English at the Metropolitan Opera House, Philadelphia, on January 26.

Harriett Scanland has booked Pietro Aria for an appearance at St. Mary's Cathedral School, Garden City, on January 28.

Ralph Leopold is to give a recital at Town Hall on February 9, offering his Wagner transcriptions.

Sigmund Spaeth has been chosen managing director of the Community Concerts Corporation.

Music and the Movies

High Lights of the Week

Phyllis Haver and Victor Varconi, stars of Chicago, will co-star in Tenth Ave., the new DeMille picture.

The Jazz Singer, with Al Jolson, has passed its 200th performance at the Warner Theater. Work on the next Jolson picture for Warners—Pagliacci, the Clown—will begin at once, although the clicking of the camera does not start until June.

George Dufranne, Canadian tenor, who was the soloist at the Capitol's Sunday morning concert, received a fine reception which he well merited. He sang beautifully.

Gentlemen Prefer Blondes is with us again, in the screen version, at the Rivoli.

Emil Jannings in The Last Command comes to the Rialto this week-end.

Andres de Segura, dubbed "the only man who wears a monocle properly in Hollywood," is appearing in the new Fox picture, The Red Dancer of Moscow.

The Mark Strand is doing a record business with Charlie Chaplin in The Circus. It is now in its second week and probably will continue for several more.

New Yorkers are being taken to Palm Beach this week by Roxy's Palm Beach Frolics.

The 55th St. Cinema closed last week for alterations. Lou Kosloff, Paramount bandleader, was stricken with palsy last week.

Sophie Tucker, popular songstress, will sing one week only at the Paramount Theater, beginning February 4.

The Future of the Talking Picture

Jack L. Warner, executive head of Warner Brothers' pictures, stated on the eve of his departure for Europe that while a tremendous advance has been made in the technical world attached to the making of motion picture, this coming year will witness an improvement far beyond popular conception. In his opinion, Vitaphoned pictures will be epochal in placing before the public dialogued plays in considerable numbers—resulting in the elimination of the phrase "silent drama."

Those who have seen Al Jolson in The Jazz Singer will realize the truth of Mr. Warner's statement. In this picture the Vitaphone reproduces with particular accuracy Al Jolson's voice in all of its appealing charm, emotional phrasing, and clear diction. Timed simultaneously with the filmed action of Mr. Jolson, the effect of the actor being present in person is so perfect that there is almost no perceptible difference.

Since the premier of The Jazz Singer, Warner Brothers have received orders for installing eighteen Vitaphones in the largest motion picture houses on the Pacific coast. During these weeks contracts for installing the device in thirty-nine more theaters have been received. He also believes the day will come when every motion picture theater in the United States will require either Vitaphone or Movietone installations.

Warner Brothers also announce that the combined resources of the Bell Telephone Laboratories, with their staff of 3500 expert engineers, and the Western Electric Company, which has devoted eleven years of research on the synchronization of sound and motion, are cooperating with them in their effort to establish greater possibilities in Vitaphoned motion pictures, to be made at their Hollywood studios during the coming year.

Roxy's

Come to My House is the strange title which beckons the usual throngs to Roxy's this week. Olive Borden, it seems, goes to Antonio Moreno's house. There is the buzz of gossip, the scandal parasite, and then a murder. True love will out, just as murder will, and there you have, in so many suggestions, the whole to-do of Miss Borden's latest. Miss Borden herself came to Roxy's house to see the picture, and left when it was finished.

A Palm Beach Frolic gives the various members of Roxy's entertainers a chance to sing, dance, and so on, and Maria Gambarelli has her little fling, and there are news reels, and a beautifully played overture, Verdi's Sicilian Vespers.

Capitol

The bill this week at the Capitol begins with some excerpts from Romberg's Student Prince, sung quite entrancingly by Sylvia Miller and William Robyn. Then follows the Magazine, and the feature act, Topsy Turvy, a Mort Harris production, with The Capitoliens and their effervescent guest conductor, Walt Roesner. The setting is "Chauve Sourish," in design and color, and most original thanks to Arthur Knorr, art director, but the opening num-

ber by the Chester Hale Girls in grey and green capes is not the best of the two they do. The use of the colored capes lined with another shade to form color effects has been rather overdone at this theater, but original, indeed, is the later Hobby Horse number, which was liked tremendously. George Givot does some fairly good dances, and Fain and Dunn, a hold-over from last week, blend their voices to excellent effect. The ballet caprice, an amusing burlesque by the male members of the corps, is different and very funny. The orchestra plays several selections, among them Just a Memory and Since Henry Made a Lady Out of Lizzie, with variations, that brought some good laughs.

Greta Garbo, in The Divine Woman, with Lars Hanson and Lowell Sherman, is the picture and it is a good one, giving this charming screen star every opportunity to display her versatility. Lars Hanson is well cast and never over-acts, while the polished Mr. Sherman has lost none of his appeal, especially for the fairer sex in the audience. However, there is too little of the amusing Polly Moran as Mme. Pignonier, the Washwoman. The story is not new, but it has its love lure, and—what else does one want these days?

Paramount

Every one must feel, after leaving a moving picture house, that some particular offering has afforded special pleasure. At least, such was the writers' feeling after seeing this week's bill, which lists quite a few attractions. Our choice in the matter was the singer, George Dewey Washington, a fine specimen of Negro, with a bass baritone voice that one not often hears on the concert stages. It is a deep, full throated instrument, which seems all the more pleasing because it is free and devoid of technical intricacies. We had the feeling that the singer must have always simply opened his mouth and sang, and not been bothered with vocal training. Mr. Washington literally brings down the house with his singing of On the Road to Mandalay and Let a Smile Be Your Umbrella, for he sings them with genuine feeling, a sense of the dramatic, and musical instinct. Furthermore he has a smile that is ingratiating and a manner that is graceful; and it was our further delight to see him so cordially received. The diversissement also offered a musical conception of Havana, in which a colorful background to work on the Paramount orchestra plays several of the favorite Cuban folk melodies, and interspersed with the music is the dancing of the Boris Petroff girls in native costume; Wally Jackson, the nimble solo dancer, who performs some clever antics until the point when he does them just too often and of course spoils his own act; and a grand finale of the ensemble dancers, Coster and Hewlett, and solo dances by Dorothy Berke and Mario Naldi. Al Mitchell was the guest conductor; he has a fine sense of rhythm, but

London Singers to Visit America

When Ernest Briggs was in London last summer he engaged John Goss, baritone, for a tour of the United States to take place in February and March of this year, his itinerary to include appearances in New York and leading



JOHN GOSS AND THE LONDON SINGERS

cities of the East. A further announcement is now made by Management Ernest Briggs, Inc., to the effect that the London Singers, an organization of ensemble artists, five male voices, will tour the United States in 1928-29. This company of artists has become favorably known through their rendition of rollicking songs, such as sea chanties, and their work has been popularized in England through frequent radio and record releases. It is planned to present this organization from coast to coast as a feature attraction in concert during next season.

Schindler's Winter Classes

Kurt Schindler's new classes in the survey of song literature which he is undertaking will begin in the fourth week of January. This year's first series of classes, which ended prior to the Christmas holidays, was devoted to modern German and French songs and to the continuation of the study of classic German lieder, with the first class of Tuesday morning, January 24, Mr. Schindler will take up the Russian song literature; with the class of Thursday morning, January 26, Italian and Spanish songs will be studied; and with the Friday morning, January 27, session, the study of German lieder will be continued. The classes will be held for nine weeks. Mr. Schindler gave the first of these courses last spring, when a number of prominent young singers enlarged their repertory under his instruction. In the new series, the Russian songs will be studied in English and Russian; the Italian and Spanish songs are those of older as well as modern times; and the German lieder will be

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soloist
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Violinist
Roxy Symphony Orchestra of 110
Erno Rapee, Conductor

we wonder why he goes through so many motions to convey this feeling to his men.

Johann Strauss was one of the Music Master Series and portrayed the genial composer as a master of Dance Music and offered an opportunity for Gladys St. John and Rhys Morgan to sing some of the melodious tunes of the Blue Danube Waltz. Mrs. Jesse Crawford was the solo organist, and How to Raise a Baby is a short film which deals with every sort of baby except the human one.

The feature picture stars Wallace Beery and Raymond Hatton in a slap stick comedy, which, while it kept the audience in an uproar, seems to be utterly devoid of point. Wallace Beery has appeared in so many worth-while pictures that it seems a shame that he should waste his talents in something so mediocre.

JOSEPHINE VILA

chiefly those of Brahms and Hugo Wolf. A limited number of teachers are admitted as listeners to the Schindler courses, which, however, are held primarily for concert singers and advanced students preparing for the concert stage.

Thirteenth Week at the Metropolitan

The second half of the Metropolitan Opera season will begin with the addition of three operas to the season's record—Boris Godunoff on Monday evening, Pelleas et Melisande on Wednesday evening, and Goetterdämmerung on Thursday evening. Another artist rejoins the company, Lucrezia Bori. Rosa Ponselle will make her last appearance this season at the season's final "Norma" on Friday evening. The thirteenth week repertory is as follows:

Boris Godunoff, Monday evening, with Dalossy, Sahanieva, Telva, Borskaya, Wakefield, Chaliapin, Pinza, Bada, Tedesco, Paltinieri, D'Angelo, Picco, Cehanovsky, Ananian, with Bellezza conducting; Pelleas et Melisande, Wednesday evening, with Bori, Dalossy, Howard, Johnson, Whitehill, Rother, Ananian, and Hasselmans conducting; Goetterdämmerung, Thursday evening, with Mmes. Kappel (first time here as Brunnhilde), Mueller, Branzell, Fleischer, Manski, Telva, Alcock, Wakefield, Wells, Kirchhoff, Schorr, Bohnen, Schutendorff, Gabor, Altglass, and Bodanzky conducting; Carmen, special matinee on Friday, with Jeritza, Bori (Micaela), Ryan, Alcock, Johnson, Tibbett, D'Angelo, Bada, Cehanovsky, Picco, with Galli and Bonfiglio as the dancers and Hasselmans conducting; Norma, Friday evening (last time this season), with Rosa Ponselle, Telva, Galli, Volpi, Pinza, Paltinieri, and Serafin conducting; Traviata, Saturday matinee, with Galli-Curci, Falco, Egner, Chamlee, DeLuca, Bada, Picco, Reschlian, Ananian, and Serafin conducting; Le Prophete, Saturday night (January 28), for the benefit of the French Hospital, with Branzell (first time as Fides), Corona, Bonetti, Flexer, Ryan, Parisette, Martinelli, Tedesco, Pinza, Rother, Cehanovsky, D'Angelo, Altglass, Paltinieri, Gabor, Wolfe, and Bodanzky conducting; Galli-Curci will sing at next Sunday night's Opera Concert for the benefit of the Metropolitan Opera Company Emergency Fund, other artists being Corona, Alcock, Chamlee, Jagel, Basola, Tibbett, Ludikar, with Bamboschek conducting the orchestra.

Reception for Gieseeking and Corti

A notable audience of musicians and music patrons gathered in the intimate recital hall of the David Mannes Music School on January 12 for the reception, preceded by a short recital, tendered to the distinguished musicians, Walter Gieseeking and Mario Corti. The program given by Messrs. Gieseeking and Corti was one of the outstanding musical events of the season, and included the pianist's performance of the Bach English Suite in D minor, the first book of Debussy preludes, and the playing by both artists of the Pizetti sonata in A (Doric mode) for violin and piano.

Ballon to Play for Scholarship Fund

Ellen Ballon, pianist, will appear in recital in Montreal, Canada, on the evening of February 14 under the auspices of McGill University. The object of this appearance is to raise funds for a scholarship in the department of music which will be known as the Ellen Ballon Piano Scholarship. It is expected that the recital will be attended by a very distinguished audience.

Norbert Salter Arrives

Norbert Salter, the European concert and theatrical manager, arrived in New York on the SS. Majestic recently, and he will stay at the Hotel Astor until early in February, when he returns to Berlin.



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MARIE MORRISEY

Contralto

"SHE SINGS AS THOUGH IT WERE THE ONLY THING IN LIFE WORTH WHILE"

New York American

January 11, 1928

Marie Morrissey is not only an interesting singer but she possesses the gift of language to a remarkable degree. Last night, at her recital in Town Hall, she presented songs in Italian, French, German, Swedish, Dutch, English and Hungarian, while in folksongs from Ireland and Scotland she cleverly imitated the dialects of those lands.

Her voice is a mezzo-soprano of warm and ingratiating quality in its middle and low ranges. Her diction was clear in each tongue. Her dramatic insight was first manifested in five German lieder of varied significance, all by Wolf, Rhene-Baton's *Serenade Melancholique* was sung with feeling and fervor and made an admirable contrast to the pattering little *Le petit rentier* by Pierne given with becoming delicacy and grace.

New York Herald Tribune

January 11, 1928

Marie Morrissey was in excellent voice. The house was well filled and applause was both frequent and genuine.

New York Evening World

January 11, 1928

Marie Morrissey's song recital at Town Hall last night was a festive occasion at which enthusiasm ran rampant. The contralto's enunciation was so exceptional that every word she sang came to the ear distinctly and unmistakably and she evinced definite talents in the interpretative field. That she could establish and hold a mood she proved in a song by Richard Hageman, *Grief*, dedicated to her and given its first local presentation.



New York Sun

January 11, 1928

Marie Morrissey, contralto, gave a song recital in the Town Hall last evening. Miss

Morrissey sang with interpretative finish, bespeaking thorough study and intelligent conception. Her tone was generally rich, and capable of considerable use of a wide color scheme. The listener had little opportunity to tire of any one language, nine tongues or dialects being sprinkled through the program.

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MISS MORRISEY OPENS HER WESTERN TOUR WITH
THE APOLLO CLUB IN OREGON, APRIL 12, 1928.

Brunswick Records

Characters in the Opening Production of the American Opera Company Season at the Gallo Theater



GEORGE FLEMING HOUSTON,
as Mephisto

Ben Pinchot photos

American Opera Company

(Continued from page 5)

than the popular French opera to which we have all become accustomed. The music remained unchanged, but a little of the original Goethe was infused into the text, the action and the underlying concept. That Gounod's opera can ever be made into a real music drama is not to be expected of course, but at all events the arrangement by Mr. Rosing is not so dramatically meaningless as the original work. In this production there is notably more action for the chorus than is customary in its traditional rendition. An attempt has been made to make the English text a little less impossible than the original French, but here again the American producers have faced an utterly impossible problem. As to the artists, both in singing and acting there is room for improvement, and there is no doubt but that improvement will come with stage experience. It must be remembered that the American Opera Company started at the Eastman School as student opera. The cast is still youthful and still acquiring its stage routine, still also in process of escaping from the directions of its masters. Mr. Newdall played the character of Faust with sincerity and sang the music acceptably. Mr. Houston was an interesting Mephistopheles, leading Faust and Marguerite into evil ways and then jeering at them. He seemed a bit too acrobatic at times, but that may well be a matter of personal taste. Natalie Hall was interesting as Marguerite, looking and playing the shy maiden, and impressive in the dramatic scenes. The Martha of Brownie Peebles was amusing, and the scenes between Martha and Mephistopheles excellent. The orchestra at times lacked balance and it seemed as if the conductor were constantly urging the artist forward, so that their singing was a bit breathless and they sang with less expression than they might have done had they been permitted to use more rubato. The stage setting was very small and compact, in



CLIFFORD NEWDALL AND PATRICK KILLKELLY,
as Faust the Philosopher and Faust the Cavalier.

part effective, in part tawdry, as, for instance, the very green grass and the very papery flowers in the garden scene.

One must commend in the highest terms the idea back of this opera production. With all of its shortcomings it still gives promise of permanency because of its high idealism and because it will encourage American endeavor by youth.

MADAME BUTTERFLY

Madame Butterfly was the second offering of the first week, on Wednesday evening, January 11, and the version was practically the same as given here last season by the same organization. Michio Ito, the dancer, helped in its production, so as to have it authentic, and the text, of course, was sung in English, although the translation of R. H. Elkin was in spots rather stilted and weak. However, it was pleasant to follow the opera intelligently, when one understood the diction of the singers, which was frequently. And it was nice, also, to hear a cast who looked their parts and possessed fresh young voices.

Cecile Sherman sang Cho-Cho-San and made by far the best impression of the evening. The voice is rather light in quality, but charming and used with taste. If at times one missed some of her singing, because of the orchestra being a little loud, one was relieved that she did not resort to forcing. A clever little actress, she lent personal charm and sincerity to her characterization.

The Pinkerton of Charles Hedley and the Sharpless of Allan Burt afforded youth and manliness to the eye, and vocally they fared well, if not brilliantly. Helen Oelheim revealed a fine contralto voice as Suzuki. Louise Bernhardt, a newcomer to New York, handled the minor role of Mme. Pinkerton, and Patrick Killkelly did what little he had to do as Goro with a certain finesse; it is understood he will be heard in larger roles later on. The chorus sang with good tonal quality and the scenes by Norman Edwards proved attractive.

LATER PERFORMANCES

Faust was repeated again on Thursday and Saturday evenings with the same success that it won at its opening performance. The casts were identical, except that Raymond Koch sang Valentine on Thursday. The improvement that Mr. Rosing and his associates have made in Faust, bringing the libretto up to date and infusing into it a spirit that is lacking in the traditional performances, has evidently taken the public fancy, and Faust, which was becoming time worn, is revitalized by this process. Opera goers were coming to feel more and more that Faust was



NATALIE HALL,
as Marguerite

merely an affair of a few popular tunes and that the action really amounted to nothing and had no meaning. But of course Goethe's great drama is just as powerful an allegory today as it was when it was written, and Rosing's endeavor to recapture some of the great German's philosophy is a worthy work and stamps the American Opera Company as being an undertaking and ideal that differentiates it from a merely musical exhibit. At the Saturday performance of Faust, Gerald Reynolds was the conductor.

Madame Butterfly was repeated on Friday evening and Saturday matinee with slight changes of cast, as in Faust. The Bonze was taken alternately by Mark Daniels and Howard Laramy; the imperial commissioner, alternately by Howard Laramy and Charles Margolis.

Too late for report in this week's issue, The Marriage of Figaro was scheduled to be given on January 17, and Faust and Madame Butterfly likewise scheduled for various repetitions throughout the week. That these productions will be successful cannot be doubted. There is a youth and a buoyancy to the whole endeavor that is just as pleasing in these sophisticated days as they ever were, and the general impression is that the plan of the American Opera Company will work out to the permanent establishment of opera in English with such translations and such stage management as will rob opera in English of the impression it has always given to American audiences of being somewhat ridiculous. The only reason why American audiences do not find opera in various foreign languages ridiculous is because they do not know what it is all about. In order that such opera may be successful in English a certain amount of common sense and real poetry must be instilled into them. This is being done by Mr. Rosing and his associates and their endeavors certainly will put opera on the American map.

New York Philharmonic

(Continued from page 5)

took pleasure in the playing of his men. He applauded them often. And well he might. There is no orchestra in England to compare in excellence with our Philharmonic.

The Handel music was well worth hearing, while the Berlioz was not. Delius always has something vital to say. Beecham repeated his program the following afternoon, and also led the Saturday evening Student Concert, a report of which will be found in another column.

Vladimir Horowitz, the Russo-Austrian pianist, still in his early twenties, made his American debut at the Thursday concert, and scored a sensational triumph in the Tschai-kowsky concerto, the audience applauding for five minutes after the finale. The young hero had to bow innumerable times.

The Horowitz talents doubtless are versatile, according to those who have heard him abroad, but in the work chosen for his debut here, he could not well reveal himself in any other role than that of the virtuoso. What few chances he had for "singing," exhibited a voluminous, colorful tone, of much carrying power. He displayed taste, dramatic sense, and impelling temperamental drive which a few times led him into manifestations of force somewhat unnecessary.

However, in spite of a few slips, the Horowitz technic was demonstrated to be of truly remarkable character. His fingers have the speed of the wind. His wrists are amazingly light, agile, and yet strong. In octave passages he achieved a rapidity rarely equalled. He has the dash and ardor of youth. His personality is engaging. His recitals will be awaited with unusual interest.

The orchestral accompaniment furnished by Beecham was not of the best. The conductor and pianist were at odds frequently as to tempo. In the first movement Beecham took the pace too slowly. Later Horowitz pushed ahead too rapidly. There seemed little excuse for lack of cooperation.

Obituary

LOIE FULLER

Loie Fuller, famous American dancer, died at the home of a friend in Paris on January 1. Shortly before her death she was engaged in rehearsing her pupils at her home

in Neuilly for a new dance that was to have been produced in the spring, when she was taken with an acute attack of pneumonia from which she never recovered.

Loie Fuller was born in Chicago, in 1870, but lived most of her life in Paris where she achieved her first great successes. These were her Fire Dance and her Serpentine Dance. Later she travelled extensively with a troupe of pupils and won international fame. Her productions were unique for their effective lighting, though in more than one respect Loie Fuller easily held first place over her numerous imitators. Her friends included many celebrities such as Debussy, who wrote music for her, Anatole France, who wrote the preface to her two volumes of reminiscences, and Queen Marie of Roumania, whom she accompanied on her recent American visit.

Miss Fuller was buried on January 4, at the Cemetery of Père Lachaise.

GASTON LEMAIRE

The body of Gaston Lemaire, a prolific French composer of light music, was found in the Seine on January 9. The composer had been missing for some months previous to the discovery of his body in the river.

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CHERKASSKY TRACES HIS ARTISTIC DESCENT BACK TO RUBINSTEIN



The accompanying illustrations, taken from actual photographs, show that Shura Cherkassky can trace his pianistic genealogy back to Anton Rubinstein. Over thirty-five years ago the wonder boy, Josef Hofmann, residing in Berlin, and already a world renowned pianist, journeyed twice a week to Dresden, to receive instruction from the master, Rubinstein. Years later the wonder child Shura Cherkassky, already celebrated, became the pupil of the master, Hofmann. To-day, still in his 'teens, Cherkassky is a master.

**Muzio in Demand as Concert Artist**

Friends of Claudia Muzio, soprano of the Chicago Civic Opera Company, believe that few divas in the field of music find more demands upon their time for recital engagements than this talented Italian. Besides her many appearances



CLAUDIA MUZIO

at the Auditorium, Chicago, she was called to appear in fourteen recitals in widely scattered cities between the opening of the operatic season and the first of January, 1928. Her recital appearances during January have been announced as follows: January 6, St. Louis, Mo.; 9, Oshkosh, Wis.; 16, Racine, Wis.; 17, Oak Park, Ill.; 23, La Salle, Ill.; 29, Chicago.

Mme. Muzio's recital season will end with the last named appearance, which will open the Uptown Civic Matinees in Chicago—a continuation of the former Uptown Civic Concerts.

Neva Morris Gives "Glimpse of Fairyland"

Under the heading of "A Glimpse of Fairyland Provided Large Audience by Neva Morris," the Youngstown, Ohio, Daily Vindicator of recent issue contained the following: "Neva Morris of Pittsburg waved a figurative fairy wand and opened the gates of Fairyland itself to over three hundred women and children in the Y. M. C. A. Auditorium when she appeared in her professional role of chanteuse and entertainer for the Youngstown Federation of Women's Clubs. Following her impersonation of Snow White, the charming and adorable young woman introduced the audience to Uncle Wiggily and his friends in a novel adaptation of that popular person. Then, in the Christmas Fir Tree, she created the spirit of Christmas itself. Gypsy Lore and Raggedy Ann and Andy rounded out an afternoon that will long remain as a beautiful memory to all who attended. When Mrs. Morris, who is dainty and pretty and gifted, appeared in her Snow-white costume, she revealed the secret of her success in her profession. She is unworldly, and when she talked about fairies her eyes were the eyes of fairies themselves. . . . She entered into the spirit of her characters to such an extent that the grown-

ups were as absorbed, refreshed and charmed as the youngsters."

The Youngstown Telegram offered the following descriptive notes: "Neva Morris, announced as a children's entertainer, proved herself an entertainer of 'grown-up' children as well in her unique and interesting program. . . . Attractive costumes worn for each presentation added to the interest in the interpretations, which were given in story, song and dance. Betty Price, dancer, and Walter Poyntz, pianist, both of Pittsburgh, ably assisted Mrs. Morris."

Music for the Blind

The New York Institute for the Education of the Blind has issued its Year-Book for 1927, giving details of what is called in the institution its "special music year." The Institute has made a notable success in training young blind people in music, particularly in the piano and organ. It is without doubt a fact that the continuity of directorship has had much to do with this, and it is quite remarkable that the Institute has had but three directors of music since 1863—Theodore Thomas, Hannah Babcock and Bassett Hough.

The New York Institute for the Education of the Blind is in its ninety-fifth year and now makes its ninety-second annual report. The book is prefaced with a picture of the fine new Schermerhorn Hall at Pelham Parkway and Williamsbridge Road, which is the school headquarters since its removal from its old building at Thirty-fourth Street and Ninth Avenue. Other pictures in the book show a student at the piano, a student at the organ, a part of the extensive library of music in tactile print, a chorus in the Beethoven Centenary program which was given by the school, a portrait of each of the three directors already mentioned, snapshots of the children at play, especially in the summer school, where they appear to be having just such a good time as other healthy children would, and various other pictures concerning the Beethoven celebration. The book also contains descriptive matter of the school's activities by the principal, Edward M. Van Cleve, and it shows that everything possible is being done for these children who are unfortunate in being deprived of one sense but are somewhat compensated by having their other senses more than usually acute.

Szigeti Playing in New York Nine Times

New York will have heard Joseph Szigeti nine times within three months at the conclusion of the Hungarian violinist's present tour in February. Besides playing with the Philadelphia Orchestra and the Beethoven Symphony, he has been engaged for a Plaza and a Barbizon Musicales, for joint appearances with Ravel and Béla Bartók, for a People's Symphony concert, for one of Roxy's symphony matinees, and his Carnegie recital will take place on January 23.

Beatrice MacCue Soloist at Christmas Services in Paris

At the five o'clock service on Sunday, December 18, at the American Church of Paris, the soloist was Beatrice MacCue, contralto, who has been touring Europe for the past year. Weary and Worn was sung by Miss MacCue in a Christmas cantata, Sweet Holy Babe in a duet for soprano and alto, and she also sang the alto part in the quartet for the several other numbers given.

Alexander Borovsky Hailed as "Greatest Living Pianist"

Alexander Borovsky's Russian concert tour has been a phenomenal success and will now extend to February 5. His appearance in Moscow aroused indescribable enthusiasm. Between concerts in Russia, Borovsky has appeared in Warsaw, Leipzig, London, Paris, Rome, Oslo and other cities. Oslo, incidentally, was the scene of a greater triumph, if possible, than Moscow. Critics there hailed him as the "greatest living pianist."

New York Critics Commend Charles Premmac

Charles Premmac is an American tenor, who has lived in New York practically all his life, where he has sung in oratorio, concert and opera. In 1922 he went abroad to acquire an operatic and concert repertory in Italian, French



CHARLES PREMMAC

and German. He has sung extensively in Italy, France and Austria, to native audiences in their own tongues, and has added to his already extensive repertory songs in Russian and Spanish. As attested by many music critics, Mr. Premmac's singing is distinguished by fine vocalism, sincere and artistic interpretation, and excellent diction not only in the foreign languages but also in English. He is a firm believer in projecting the poem—that is, the story of the song as well as the music.

Mr. Premmac has been broadcasting over the leading radio stations of New York, featuring, besides his foreign concert numbers, English and American ballads and negro spirituals. He recently gave two recitals in New York City, winning praise and commendation from press and public alike.

The Herald-Tribune said of him: "He showed unusual interpretative ability, achieving expressive results with the aid of excellent diction in a manner which had a suggestion of the art of the diseur." The Sun commented: "He disclosed a serviceable voice of good range and power. He showed dignity of conception in all he did and a mastery of routine delivery which was delightful." According to the Journal, "His clear-cut articulation of the words of a song an an excellent pronunciation of foreign languages should be an asset. His singing of a group of Schubert Lieder was especially well done." Said the American: "His artistic scope proved broad and praiseworthy. His interpretations proved the ability to disclose the demands of various schools in a polished and assured fashion."

Corona for Biltmore

Leonora Corona, who has been engaged for the balance of the season at the Metropolitan, will be one of the soloists at the Biltmore Morning Musicales on February 3.

Transatlantic Travelers

(Ship News by the Special Musical Courier Quarantine Reporter)

New York, January 16—This is to be Europe's greatest year in music, according to Edmond Sayag, manager of the Casino, Ostend, and the Ambassadeurs, Paris. Not only that, but the increasing interest in music all over the world marks the beginning of a new age—a new era—for musicians, according to Giovanni Zanatello, impresario, Verona Arena. Zanatello and his wife, Mme. Guy, and Sayag arrived on board the French liner Paris.

Sayag is here to engage artists for the coming seasons at the Ambassadeurs and Casino. Already he has signed contracts with Cassals, Tito Ruffo and Pavlowa, he said, and while here he hopes to make contracts with Kreisler, Heifetz, Mischa Elman, and other celebrities.

"This will be Ostend's greatest season," he stated. "It will be the same all over the Continent."

On reaching New York he planned first of all to invite all his musical friends to a dinner at the Ritz Carlton, he announced, and ask their aid in planning details of the season.

This is the first visit of Zanatello and Mme. Guy to this country in twelve years. They come as "propagandists" of the new Italy and Mussolini, they declared. They are booked for a concert tour to include most of the larger cities, but their visit will be mainly for the purpose of meeting old friends and interesting the public in a world wide movement to make music more popular.

"Mussolini plans to make Italy the world's center of music," said Zanatello, "but the new Italy wants the movement for music to spread all over the world, especially in America. We would like to see opera houses like the Verona Arena all over the world. The Arena seats 25,000 and with an admission of only twenty-five cents we have the world's greatest artists and casts of 1,000 or more. Why not have big theaters like this in America and give the people the best music for a low admission? Cheap shows would no longer exist because the people want the best and when they stay away from opera and concerts it is only because the admission is too high—not because they do not appreciate the best."

"If artists would make good music available to all of the public there would be built up a mass enthusiasm for music that would give the artists inspiration that would carry them to heights they only dream of now."

Zanatello and Mme. Guy were glad to get back in America. Their concert season will end in March when they return to Verona to attend to details for the coming Arena season.

Fedor Chaliapin was another Paris passenger. He brought a big secret. He is planning to get married. He couldn't say when or where because that's part of the secret, but the announcement and all details will be made public soon. He sailed away last April and toured from Scandinavia to Southern Italy. After a good vacation and a few concerts in London just before sailing for this side he is ready for his Metropolitan season and twenty-three concerts on tour.

Julia Claussen returned aboard the Paris from four months in Sweden, Germany, France and England. One thing she doesn't like, she said, is the manner in which the classics are being "modernized" in Stockholm and Berlin.

"The managers seem to think that presenting the classics in lavish trappings is drawing the crowds," she commented, "but I'm hoping that after a time this craze will end for the benefit of all concerned."

The old opera house and the Kroll in Berlin, which now being remodelled, will be beautiful when they are reopened this season, she stated.

Torcom Bezazian, for seventeen years a baritone, returned aboard the Paris a tenor. The odd part about it is that his voice changed when he sailed for Europe six months ago and he has been singing tenor roles during his European opera season at Liege, Nancy, Nimes, the Gaiety Lyric, Paris, and in the French provinces.

"I don't know how it happened, except that my voice just changed to robust tenor," he said. "And really I'm glad because it is actually easier for me to sing with my new voice."

First he'll sing in his new voice for Edna White, his wife, and some of his music critic friends, then he'll start all over again making a new library of Victor, Columbia and Edison records. He made 178 records singing in his baritone voice, but would it be right to continue distributing these records presenting him as a baritone when now he is a tenor? That would be sort of flim-flamming the public—or would it? He was anxious to know.

John McCormack, accompanied by Mrs. McCormack and their daughter, and Edwin Schneider, accompanist, returned on board the White Star liner Majestic from Christmas with McCormack's parents at the McCormack estate near Dublin.

On Christmas Day his father, Andrew McCormack, seventy-four years old, sang a Christmas song to show that John isn't the only singer in the family.

McCormack sang concerts only in Dublin and London, then hurried home for the season's great Victor radio hour. This will be his third radio appearance. Then will come thirty-one concerts on tour.

Walter Gieseking was another Majestic passenger, arriving in time for his appearance with the New York Symphony Orchestra; also Aileen Stanley (the "Victor girl") Cecil Law, pianist, Alfred Cave, violinist, Genia Wil Kamirska, and Norbert Salter, impresario. Salter was coming especially to persuade McCormack to make a concert tour this season through Germany, Austria, Hungary and Czechoslovakia and was happily surprised to find that McCormack was a passenger aboard the same ship. He had the signed

contract, too, when they reached New York. At headquarters in New York Salter will contract with young American artists to appear this fall at the Dal Verme Opera House, Milan, of which he is manager.

The Hamburg American liner Hamburg brought the Baroness Olinda Kap-herr and her sister, Baroness Fee Kap-herr, on their first visit here, bringing special letters of introduction from the former crown princess Cecelia and the King of Bulgaria. They plan a concert tour of three months, including most of the larger cities.

Mme. Maria Mueller arrived on board the Hamburg



Acme News photo

JOHN McCORMACK

with his wife (left) and his daughter, Gwendolyn, as they arrived on the Majestic.

accompanied by her husband, Dr. Reichenauer, for her fourth Metropolitan season and, perhaps, some radio appearances.

Mme. Karin Brancell arrived for her fifth Metropolitan season and was happily surprised to find that McCormack countries and a season at the Kroll Opera, Berlin.

Frances and June Parks and Harold Harvey arrived aboard the United States liner Republic, enroute to their home in Hollywood, planning to return to New York for radio and a musical show. Eve Homan, of Webster, Mass., returned from studying in Paris for a concert tour here.

And just to prove that when it rains babies it pours babies the Republic brought in two husky boys, one born in mid-Atlantic and the other just outside New York Harbor. Father Bogner was called aboard to christen them when the ship docked in Hoboken and Janette Gilmore, who was returning aboard this ship from musical comedy in Paris and London was god-mother of the oldest one. Captain Albert Randall, skipper of the Republic, was god-father. They named the baby Ladislaus Albert Randall Kazimierowski, and Capt. Randall presented him with a silver cup.

William A. Clark, Jr., sponsor of the Los Angeles Philharmonic, sailed for Europe on board the Paris on her return voyage; also Mina Horne, Florette Wilsam and Claire Luce.

C. C. R.

Ralph Leopold Recital February 9

Ralph Leopold announces a recital for Thursday, February 9, at Town Hall, at which he will play a miscellaneous program and will conclude with one of the transcriptions which have won such deserved success as recorded by Mr. Leopold himself. Mr. Leopold's method of making these transcriptions and the records from them has already been fully described in these columns, and it cannot but prove of interest to hear him play the transcription just as he plays it for the recording instrument. His selection is the Entrance of the Gods into Walhalla, from Das Rheingold. Other numbers on his program will include Beethoven's Sonata, op. 2, No. 3; Grieg's Ballade; Scriabin's Poeme Satanique; Two Rondes Wallonnes, by Jongen; Scott's Paradise Birds and Cherry Ripe; and then the Wagner selection as a finale.

Plans for Westchester Festival

Preparations for the Annual Spring Festival, a yearly feature of the Westchester County Choral Society, have begun in White Plains, N. Y., and other Westchester communities, where choral units are rehearsing. The festival

will take place on May 17, 18 and 19 at the Armory in White Plains.

It had been planned to hold the 1928 music festival in the New Recreation Center, but, unfortunately, the building will not be ready in time. Since the White Plains Armory has the largest seating capacity of any building in the county the festival will be held there.

The large choruses will be directed by Albert Stoessel, musical director of the Westchester Choral Society. They will be assisted by the New York Symphony Society.

It is planned to divide the huge chorus into three groups. The opening night is to be made up of local choruses, Metropolitan soloists and the New York Symphony Orchestra. The second night will be turned over to the men's choruses. This program will include male voices exclusively. This will be an innovation program and Clifford E. Dinsmore, chairman of the men's committee, is receiving hearty cooperation from the men's singing clubs, in the endeavor to make the second night of the festival one that will be long remembered. On the third and last night, Mendelssohn's Elijah will be given, with Metropolitan soloists and the New York Symphony assisting.

The Westchester Choral Society, now in its fourth year, shows a marked progress since its beginning in 1924.

New England Conservatory Notes

The New England Conservatory's dramatic department sustained its reputation for presenting unusual and artistic pieces at its recent recital given in Jordan Hall under the direction of Clayton D. Gilbert. For some twenty years past, each year in December Mr. Gilbert has offered a program containing premieres and works never or infrequently seen on the professional stage. His recitals have acquired a large and enthusiastic New England following, as was shown by the crowded house on this occasion. Groups from Fall River, Providence, Taunton, Lowell and Nashua were among those who applied for admission tickets, often at the suggestion of some former pupil of the department.

As in most recent years Mr. Gilbert offered a pantomime of his own writing in which he had the cooperation of Gilbert Byron in the dance effects. Titled "In the Park," his ballet depicted episodes supposed to have occurred in a New York park just before the Civil War. The music was arranged from American works of the 50's by Gertrude Gavitt Brailey, and the costumes were designed by Raymond F. Bowley after illustrations in Godey's Ladies Book. Two modern girls of that distant period were Helen Chamblor and Marie Eschenbach, and they had the support of a ballet of about fifty young men and young women of the Conservatory student body. The dance music was played by the Kappa Psi trio; piano, Rowland Halfpenny; violin, Basil Prangoulis; cello, Edwin Stuntzner, with Harold Schwab as organist.

Two other novelties were The Cradle Song, a two-act drama of the Spanish writer, Martinex Siera, translated by John Barrett Underhill, with a cast composed of Lucille Grammes, Eleanor Wright, Florence Gale, Phyllis Blake, Corinne Clement, Evelyn Boring, Florence Stillwell, Frances Laughlin, Ruth Collins and Hassler Einzig, and Lilacs in April, a fantastic comedy in verse by Edmond Rostand, the translation specially made for this occasion by Louise Llewellyn, and the parts of Columbine, the Red Pierrot and the Blue Pierrot taken by Gail Gilbert, Norman Strauss and Hassler Einzig.

For an opening number Mr. Gilbert offered the familiar first act of Harold Brighouse's Hobson's Choice, the characters impersonated by Corinne Clement, Margorie Boutelle, Roberta Robinson, Stanley Hassell, Luther Unkle, Edna Robbins and Florence Stillwell.

J. C.

Auer, Zimbalist, Bachmann to Join Curtis Institute

Leopold Auer, Efrem Zimbalist and Edwin Bachmann have been engaged for the violin department of the Curtis Institute of Music next season, it is announced by Josef Hofmann, director. Lea Luboshutz, present member of the violin faculty, has been re-engaged for next year.

The new appointments resulted from the announcement a few weeks ago by Carl Flesch, present head of the violin department, that concert engagements in Europe would prevent his return to the Curtis Institute next season. Mr. Flesch had been head of the violin department since the opening of the Institute four years ago.

Prof. Auer, known as the "maker of violinists," will give individual lessons to selected pupils at the Curtis Institute, and Mr. Zimbalist will also teach personally in addition to continuing his concert activities. Mr. Bachmann has been a member of the Elman Quartet and Letz Quartet, and was concertmaster of the State Symphony of New York. He was a student of Emil Barre, in Budapest and has concertized in Europe and South America.

Germani and Corti Give Program

Wanamaker Auditorium was filled by an invited audience on January 12 which witnessed the first American appearance of Fernando Germani, a young Italian organist, said to be twenty-one years old, but possessing splendid technical and warmly musical ability. A special number was Sowerby's Mediaeval Poem, for string orchestra and organ, in which organist Germani displayed the climax of his ability, the orchestra being led, in its playing of rare old Italian instruments from the Rodman Wanamaker collection, by Thaddeus Rich; a Scarlatti concerto and Bossi work completed Germani's solo numbers. The musically playing of violinist Corti brought him appreciative applause, his numbers embracing his own transcription of a Tartini work, and Respighi's Poema Autunnale, dedicated to this violinist. During the week separate recitals were given by the artists, they also making a joint appearance at the Philadelphia Wanamaker Store on January 18.

Gotham Gossip

BESSIE BOWMAN ESTEY, ANITA PALMER AND HERBERT FISS

Features of the Christmas music at Greene Avenue Baptist Church were the participation and compliments showered on Bessie Bowman Estey; the splendid playing of Anita Palmer and Herbert Fiss, violinists, assistant and pupils of Tollefsen, and the further variety produced by the excellent playing of Albert Nussbaum, cellist, as well as trumpets, piano and a mixed quartet. Eugene Tarbox, a Van York tenor pupil, has a pleasant voice, and the noble modern Austin organ, with chimes, harp, etc., played by F. W. Riesberg, organist and director, was the background of the entire ensemble.

LUTHER SEAMAN'S MISSION ON S. S. DEUTSCHLAND

Rev. Dr. Pinkert was happy in his Christmas evening service and festival of December 27, aboard the magnificent Hamburg liner, Deutschland, for he had arranged a program of vocal and violin solos, choruses, and informalities. A large audience attended, and heard Anita Palmer, violinist, play Adoration (Borowski), also a gavotte by Gossec, admiring her warm expression and style. Hilda Pinkert-Steffens, soprano, sang Holy Night (Adam) and The Prodigal (Van de Water); Pastor Tilly's Jacobus female choir, Liane Yost, Hilda Fox, John Miller, also the ship's orchestra, were on the program. It was verily a bit of Germany transplanted to the Hamburg pier.

JACOB MESTECHKIN PUPILS IN RECITAL

January 8 was the date for Jacob Mestechkin's last pupils' recital, at Guild Hall, when many excellent young violinists were heard.

EDWARD RECHLIN A BACH SPECIALIST

Edward Rechlin has returned from a tour taking him from New York to Kansas, in which he played twenty-one Bach recitals; a similar tour is planned, beginning in March.

DICKINSON CONDUCTS MESSIAH IN FLUSHING

Several columns of valuable space were devoted by the Flushing Journal a fortnight ago to the performance by the Flushing Oratorio Society of The Messiah, Dr. Clarence Dickinson conducting. Enthusiastic praise was lavished on him, his soloists and chorus, and a large audience heard and applauded the work. Solo singers were Ruth Shaffner, Amy Ellerman, Judson House and Alexander Kisselburgh, and these, too, all received hearty applause. Lyra Nicholas at the piano and Ralph A. Harris at the organ assisted.

JACOB MESTECHKIN PUPILS GIVE PROGRAM

Fourteen violin pupils of Jacob Mestechkin were heard at Guild Hall January 8, the program containing works ranging from Tartini, Vieuxtemps, Ernst, Paganini to Sitt and other moderns. A large audience greatly appreciated their playing, with capable accompaniment by Elfrieda Bose-Mestechkin and Leonid Mestechkin. Some of the recital givers in Town Hall, N. Y., and prize winners in various contests, all former pupils of Mr. Mestechkin, are Helen Berlin, Jacques Singer, Herman Kopelnisky and Joseph Glassman; those who earned free scholarships at the Curtis Institute, Philadelphia, were Eugene Lamos, John Richardson, B. Chalip and Isadore Schwartz.

REGNEAS AND MAURO-COTTONE FESTIVITIES

Of various Christmas and New Year festivities surely none were more genuine or enjoyable than those given by Joseph Regneas and Signor Mauro-Cottone in their commodious homes. Mme. Van der Veer was the feature soloist at the former, singing Ring Out Wild Bells, with splendid fervor. Previously, Edwin Grasse interested the jolly company with his imitation of chimes at the piano, including the tinklings of the Park Avenue Baptist Church, the Metropolitan Tower, Cologne Cathedral and Big Ben, London. Appropriate carols were sung in beautiful harmony from song-sheets.

Eminent members of the Italo-American colony of Greater New York collaborated at the hospitable Cottone home, with the host, who is organist of the Capitol Theater, and his family, in an enjoyable social event.

AMERICAN COMPOSITIONS AT CITY COLLEGE

Programs for January being played by Prof. Baldwin at City College, Sundays and Wednesdays at four o'clock, include works by the following, who are either Americans or living in America: Dudley Peele, R. S. Stoughton, Ralph E. Clewell, Gordon Balch Nevin, Richard Kountz and W. A. Goldsworthy. Prof. Baldwin celebrated his fiftieth anniversary as organist in a special recital given at City College, January 8. He began as organist of Hope Presbyterian Church, St. Paul, Minn., January 1, 1878.

AMERICAN GUILD OF ORGANISTS' LUNCHEON

The annual New Year's Luncheon of the A. G. O. took place January 2, at the Waldorf-Astoria Hotel. Seventy-five members and guests enjoyed the affair, which included a Travelogue, The Wonders of the World, by Howard B. MacDonald.

CARRIE B. OVERTON PLAYS FOR RADIO

Carrie Burton Overton, young negro pianist who attracted attention through her December 17 recital at Landay Hall, was heard over WEVD, December 31, and is also engaged for January 20.

Many Return Dates for George Liebling

By special request, George Liebling gave a second recital at Drury College, Springfield, Mo., and created such

a success that the State Normal College engaged him the following day for a lecture recital. Later, President Ellis of this institution wrote a letter to Mr. Liebling saying that the college never had heard such a great artist before. The newspapers likewise found only praise for the virtuoso. A few days earlier Liebling filled a return engagement with equal success at Galesburg, Ill., under the auspices of Director Bentley of the Knox Conservatory of Music. Director Murdoch, of the Lombard Conservatory, gave a reception in honor of the artist after the concert.

Hannah Klein at the Capitol Theater

Hannah Klein, who now plays every Sunday evening over WEAF with the Capitol Family, New York, was recently soloist at the Morning Choral Concert, Brooklyn Academy of Music, and gave by request, among other things,



HANNAH KLEIN,

WEAF Soloist, at the Capitol Theater, Sunday nights, photographed with her instructor, Carl M. Roeder.

Dohnanyi's Nails Waltz. Having played this piece for a long time she complained to her teacher, Carl M. Roeder, that she was tired of it; the next day came the following:

In the Bronx dwells a lass named Hannah
With a most lassitudinous manna,
But when she's awake
Our hearts fairly quake
For, alas, that poor old piannah!

Just now she is suffering from ennui
And sobs: "Have mercy upon me,
With anguish I'm torn,
Wretched, weary and worn
By that Nails Waltz of Dohnanyi."

But cheer up, relief's not a yard off,
For truly you're not at all hard off;
There right at your hands
La Fileuse sweetly stands
With the Snuff Box sent by Liado! C. M. R.

In addition to being head of the piano department at the Academy of the Holy Names, Albany, also of the Barrington Schools for Girls, Great Barrington, Mass., Mr. Roeder is very busy in New York turning out prize-winners in piano playing, he holding an enviable record in this respect. Among these Hannah Klein is one of the most brilliant, having been awarded two highest gold medals in New York Music Week contests, one for sight reading and the other in the open class for pianists of all ages. She was the soloist at the concert of the Elizabeth, N. J., Choral Society on January 18.

Reuter Adds to His Pianistic Laurels

Rudolph Reuter, pianist, is scheduled to appear at least four times in Chicago this season and eight times in Indianapolis. He has just completed a short tour of the South and East, embracing concerts in Mississippi, North Carolina, Virginia and West Virginia. Later he will visit several parts of the West. This season the artist will play several times with Jacques Gordon, both in solos and chamber music, and also with the Gordon String Quartet in a whole concert of works for piano and strings. Mr. Reuter has featured

novelties in his frequent appearances as soloist with the Chicago Symphony Orchestra. He was the first to play with that orchestra the Strauss Burleske, de Falla's Nights in Spanish Gardens, and the Dohnanyi Concerto.

Six States Welcome Althouse

Michigan, Kentucky, New York, District of Columbia, Ohio and Pennsylvania are the six states that have heard Paul Althouse to date this season in a variety of performances. Since the early start of the artist's season, on October 6 in Saginaw, Mich., Althouse has sung numerous successful concerts and recitals which culminated in his New York recital that formally opened the new Pythian Temple on November 27 and which, incidentally, proved one of the most enjoyable performances so far of the musical season in New York. The artist's operatic performances—and the tenor is a special favorite in this branch of his art—included Don José in Carmen and Radames in Aida with the Washington National Opera Company. Later in the season Althouse sings Avito in L'Amore dei tre re, Samson in Samson et Dalila, Siegmund in Die Walkure and Canio in Pagliacci with the Philadelphia Civic Opera Company. To him fell the honor of opening the concert series in Owensboro, Ky., and singing for the "afternoon at home" of the Cincinnati Club. In Pittsburgh, Pa., the well known local manager, May Beagle, presented Althouse in concert on December 15.

More Encomiums for Werrenrath

Reinold Werrenrath recently gave his annual Atwater Kent radio concert, and many encomiums were showered upon him by the New York press. The Telegram said: "It is difficult to say when we have enjoyed an hour more than this which Reinold Werrenrath offered under the banner of Atwater Kent. Fans should be grateful to him for his 'Old Time Favorites.'" The New York Sun commented as follows: "Mr. Werrenrath is a most effectual baritone borrowed for the air. The clarity of his diction, the balance and ease displayed in his singing with no suggestion of either forcing or undue control of his voice, lead us to this declaration." A writer on the World stated: "To me the treat of the week was Reinold Werrenrath in the Atwater Kent Hour Sunday night. He sang several groups of familiar songs that were altogether lovely, even if they were not written by Liszt, or Strauss or Beethoven, and even if they did not bear names in foreign languages. Somehow or other, I find the more or less modern English drinking songs . . . most refreshing, especially when sung by such an artist."

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All applications must be made in writing to the NATIONAL MUSIC LEAGUE not later than March 1st and must include a complete recital program. For further particulars address—National Music League, 113 West 57th Street, New York City, who will conduct the preliminary auditions in March. Final auditions will be held during the first week of April.

Music Notes from Coast to Coast

Birmingham, Ala. The Birmingham Little Theater presented in dance recital Alvin Belden, American dancer, with his sister, Lotta Belden, at the piano. A large audience greeted Mr. Belden, and seemed completely captivated by his artistry. He is a Birmingham boy who has located in New York, and his rare appearances in his home city are occasions of enthusiasm for his friends. His program included Musical Visualizations, Interpretive, Oriental, and Egyptian numbers. Outstanding among these were the two dance numbers of Harriette Cady, the Chinese Mandarin and the Egyptian Temple Dance. Lotta Belden accompanied her brother and played several solo numbers with skillful technique. A. G.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. For the sixth consecutive time within four years the Cleveland Institute of Music has furnished the Cleveland Orchestra with its youngest member, by the appointment, recently, of Alford Hampel, cellist. The twenty-year-old musician is the latest pupil in the string department, which is directed by Andre de Ribapierre, who has been engaged by the orchestra, taking his turn as its youngest member. Hampel, who is the pupil of Victor de Gomez, is one of three cellists from the Institute who have been engaged by the orchestra. Others are Frank Grant and Raymond Gerkowski, also students of de Gomez. Two violists, pupils of Carlton Cooley, who have joined the orchestra, are Eric Kahlson and Sam Goldblum.

At the Institute, ensemble and orchestra training are strongly emphasized. Junior and Senior orchestras directed by de Ribapierre serve as orchestral laboratories or workshops where students receive actual experience. Junior groups train under the direction of Charlotte Demuth Williams and include students from the age of seven to fifteen. With a thorough musical foundation, which includes a complete experience in ensemble and orchestra, the transition from student musician to symphony player is a natural outcome.

Council Bluffs, Ia. The Maude Graham Bell Studios, which specialize in the teaching of piano, voice and expression, have presented some splendid programs recently. The first of a series was a morning musicale at which Vera Timberman, Ardieth Heaton, Ruth Thompson, Genevieve Curry, Alice Delaney and Mary Janice Meneray performed. It is interesting to note that some of these talented young ladies appeared both as pianists and readers on the same program, an evident proof of their versatile training. The second concert, a Matinee Musicale, presented Eileen Slocum, Gwendolyn Hackl, Dennis Boyle and Mary Janice Meneray, pianists, with the assistance of Mary Frances Smith, Caroline Demaree and Agnes Christiansen from the Expression classes of the Ellen Elise Davis of the Davis studios of Omaha. Four interesting piano feature recitals were offered by Frances Marie Appel, a little girl who appears to be about eight years old, assisted by The Junior Singing Class; Doris Sullivan, assisted by June and Lorraine Meyerson, pupils of Miss Davis; Ada Baumann, assisted by Mary Janice Meneray and Caroline Demaree, pupils of Miss Davis, and Alice Patricia Delaney, assisted by Mary Janice Meneray, reader, pupil of Miss Davis. The programs of these young musicians were planned so as to bring out the various individual qualifications and included some of the most interesting literature of piano and expression. The piano pupils are under the personal instruction of Miss Bell and competent assistants. F.

Dallas, Tex. One of the rare occasions upon which the city is treated to enough of modern music really to arrive at a mood of understanding was furnished recently at the concert given by Jacques Jolas, French pianist and modernist, at the Dallas Country Club under the auspices of the Matheon Club. Mrs. Fred B. Ingram, former president of the club, introduced the artist. At this concert also selections were given on the historic Chickering Liszt piano, brought to the city by the Will A. Watkin Company. Compositions by Ravel, which were received with suspicion when they were announced, met with genuine favor and are destined to be included on many local programs for the season.

The Cornell College Glee Club was presented in concert by the North Texas Cornell Clubs at the McFarlin Auditorium at Southern Methodist University campus before a crowd which braved a veritable downpour to hear them. The affair was broadcast over a local station. An instrumental group supplemented the voices. The college songs were of course the best delivered selections on the program except for solos by Dexter Kimball, Jr., who gave The Wandering Minstrel from The Mikado in most pleasing manner. Other solos in the nature of dances and comedy sketches were given by W. W. Sproul and H. Lee Merri-man.

About seventy-five guests attended the thirteenth annual reunion banquet of the Mickwitz Club at the Dallas Woman's Club to honor the founder, Harold von Mickwitz. Mr. Mickwitz has returned to the city to teach a master class throughout January after which he will return to his work as head of the piano department of the Bush Conservatory of Chicago which he assumed last summer. He is teaching at the St. Mary's College, of which institution he was formerly Dean of Music. Grace Switzer, president, acted as toastmaster. Mr. Mickwitz responded to tributes of the club officers and friends with a message of appreciation

and also gave two groups of musical selections. The program was supplemented by a suite for violin and piano by Mmes. Charles C. Jones, Percy Davis and J. B. Rucker. The arrangements for the event were handled by Bess Brown, chairman, Mrs. Elton Thompson, Mrs. D. C. Tallichet, Gay Katherine Marshall and Lena Holland Brockman.

The newly reorganized symphony orchestra, augmented by fourteen women string players of the city, was presented in the second concert of the season at the Fair Park Auditorium. The solo honors of the concert went to Mrs. Walter J. Fried, violinist, whose late husband was the conductor of the Dallas Symphony Orchestra which existed during his residence here. Mrs. Fried gave an exquisite interpretation of Mendelssohn's Concerto in E Minor accompanied by the orchestra. Paul Van Katwijk conducted. Carl Venth, of Ft. Worth, has assumed the concert-master's desk until a local appointment is made. The arrangement of the program permitted many solo parts for various instruments which is always a popular feature with local audiences. One of the interesting phases was contributed by Geraldine Shanks, harpist, also a new addition to the body for this season.

A large audience heard the recital by Harold Von Mickwitz, former local artist, now head of the piano instruction department of Bush Conservatory of Chicago, when he was presented at the annual open meeting of the Mickwitz Club at the Scottish Rite Cathedral. The artist played for the most part from the classical and the romantic composers but also contributed a number from Zeckwer and one from Scriabin.

A number of Dallas persons attended the farewell concert given by Mme. Schumann-Heink at the Central High School Auditorium in Ft. Worth. They reported that they felt the same thrill as when they heard this perennial concert artist many years ago.

Demand for a second class in the Dunning system has caused Carre Louise Dunning to remain in the city for another course which has begun with fourteen artist teachers enrolled. During the holidays Mrs. Dunning was the guest of Mrs. Wesley Porter Mason one of the representative teachers of her system. Several social affairs were given honoring Mrs. Dunning. Miss Myrtle McKay, national president of the Dunning Teachers' Association, entertained with an afternoon party; the Dallas Dunning Teachers' Club, of which Mrs. Ruby Frances Jahn is president, entertained with a party for children of their classes, their patrons and friends at the Y. W. C. A. An informal watch party was given by Mr. and Mrs. Wesley Porter Mason at their home honoring their house guest. The Waco Dunning Teachers' Club also entertained with an elaborate luncheon honoring Mrs. Dunning. K. M. J.

Detroit, Mich. Increased interest is shown in the Michigan chapter of the American Guild of Organists, thirty-eight members and guests joining at supper in St. Joseph's Episcopal Church house. Dean York announced that the 1928 convention of the A. G. O. would be held in Detroit in June, and he also read a fine article on Cooperation between Clergy and Music. Other participants in the meeting were Marian Van Liew, H. C. Harris, George L. Schlaepfer and William I. Green.

Franklyn MacAfee, featured as "The Young American Organist," now studying in New York under Prof. Riesberg, was heard in a well-played recital at Warren Avenue Baptist Church, January 1. He gave great pleasure in his playing of works by the American composers Demarest, Kinder, Sturges, Yon and others. Young Mr. MacAfee is an ardent music lover, has had several appearances in New York, and plans giving a concert here soon after Easter. R.

Flushing, L. I. George J. Wetzel has organized another community orchestra, the latest being The Community Symphonic Orchestral Society of Long Island, with thirty active members, and rapidly gaining in artistic quality. He also conducts the Community Orchestra at Wadley High School, and this is his thirteenth year as choirmaster of Grace Lutheran Church, Bedford Park, Bronx. One of his choir members, Julia Peters, is now singing principal roles with the New York Grand Opera Company. Mr. Wetzel fills in what spare time he has teaching piano. R.

Greely, Col. The Philharmonic Orchestra, J. DeForest Cline director, gave a concert in the Sterling Theater assisted by Eugene Shaw Carter, violinist. The program included the Grand March by Mr. DeCline, written on a theme by Charles Wakefield Cadman; the Massenet Phedre Overture; Hosmer's Cinderella Suite; Strauss' Waltz, Southern Roses, and Friml's songs from the Vagabond King. Mr. Carter's contribution to the program was Bach's Air for G String, with Lucy Delbridge, Jerome Bunker and Lester E. Opp as members of the assisting quartet. M.

Haverstraw, N. Y. The recital by Rose Markham, soprano, at Central Presbyterian Church, had as assistants Emma L. Wiles, pianist, Mrs. E. C. Reynolds, organist, and Hilda Deighton, accompanist. The church was filled and the varied program was much enjoyed. Miss Markham sang arias and songs by modern composers, showing a fine voice, with excellent interpretive powers. Miss Wiles (who has studied with various eminent teachers, among them Prof. Riesberg) was heard to advantage in pieces by Grieg, Chopin, MacDowell and Liszt; she is one of the leading in-

structors, having many piano pupils, and plays with poetic expression. Mrs. Reynolds' organ solos were well played and Miss Deighton was a first class accompanist. R.

Lancaster, Pa. A recent piano recital at the Wolf Institute of Music contained exclusively works by Schubert, composed in the period 1815-1828. The Unfinished Symphony, and the Military March, for two pianos, four players; the Impromptu, op. 90, No. 2, for two solo pianos, and various piano and vocal solos made up an interesting educational program. The high class work at the Wolf Institute is leaving a definite impression on musical Pennsylvania.

An all-Mozart piano recital, complimentary to The Research Club of Oxford, Pa., was given by the Wolf Institute. Sonatas for solo piano, for two pianos, and the symphony in G minor (Knabe Ampico) were heard at this delightful affair, which brought increased reputation to Dr. William A. Wolf, director. R.

Lawrence, Kans. The annual meeting of the fifty-first year of the Music Teachers' National Association, held at Minneapolis (Hotel Radisson), proved to be one of unusual attendance and success in every way. Musical educators of prominence from every section of the United States were in attendance and were rewarded with a program of excellent merit throughout. Papers and discussions covered practically every phase in musical education, and the program of musical events, arranged by the local committee (Carlyle Scott of the University of Minnesota, chairman) were of a high standard, including complimentary concerts to members of the association by the Verbrugghen String Quartet, the Minneapolis Symphony Orchestra (Verbrugghen, conductor) and the St. Olaf Choir (F. Melius Christiansen, director). New members elected to the executive committee for the three year term were: Howard Hanson, Rochester, N. Y.; D. A. Clippinger, Chicago, and William McPhail, Minneapolis. Officers chosen for 1928 were: William Arms Fisher, Boston, president; Earl V. Moore, Ann Arbor, vice-president; D. M. Swarthout, Lawrence, Kans., secretary; Waldo S. Pratt, Hartford, Conn., treasurer; Karl W. Gehrken, Oberlin, Ohio, editor. Cleveland, Ohio, was chosen by the executive committee for the 1928 meeting, with dates set for December 27, 28 and 29.

With the installation of the four manual Austin organs in the new auditorium at the University of Kansas now complete, the School of Fine Arts announces the beginning of a series of Sunday Vesper Organ Recitals by Laurel Everette Anderson, assistant professor of organ. Mr. Anderson has only recently returned from three years' study in Paris, France, under Vierne and Bonnet, and for two years was organist at the American Church in Paris. Charles Sanford Skilton, head of the organ and theory department, and Lee Greene, instructor in piano and organ, will also appear in occasional recitals during the series. D. M. S.

Lexington, Ky. Mieczyslaw Munz, pianist, is being presented in a historical series of four piano recitals under the local management of Anna Chandler Goff on Sunday afternoons in the Auditorium of the Lexington College of Music. Coming programs include: January 22, Beethoven and Schubert; February 26, Schumann, Chopin and Liszt; March 11, Bach, Beethoven and Brahms, and March 25, Modern Music—Franck, Debussy, Ravel, Faure, Rachmaninoff, Medtner, Scriabin and Prokofieff. D.

Milwaukee, Wis. Music lovers in Milwaukee were treated to a veritable feast during December with the appearance of the Russian Symphonic Choir, the Chicago Symphony Orchestra, two performances by the Chicago Civic Opera Company, a concert by "the divine Muzio," and a stirring performance by members of the Lyric Club of Milwaukee.

On December 2, the Chicago Civic Opera forces gave a beautiful performance of the Jewels of the Madonna, with Rosa Raisa and Forrest Lamont singing the principal parts.

December 6 the Russian Symphonic Choir appeared under the auspices of the Civic Concert Association, the third of the series of six, of which Victor L. Brown is president and Marion Andrews secretary. Basile Kilbalchic, conductor, has achieved most interesting and amazing results with his twenty-odd singers and presented a program which was not only excessively difficult, but which ranged through several centuries for its musical matter. This clever director has developed effects unusual to the human voice, the combination of which sounds more like an orchestra than a body of vocalists. The program was sung entirely in Russian. The male choir was of remarkable depth and the several soloists were delightful—Mlle. Stetzenko, contralto; Mme. Shlikevitch, soprano, and Slepuchkin, baritone.

The Lyric Male Chorus, almost 100 men strong, gave one of the finest concerts of its career at the Pabst Theatre, December 8, under the direction of Alfred Hiles Bergen. Mr. Bergen has accomplished a remarkable thing in taking in hand an aggregation of young business men and not only teaching them to sing Mozart and Bach, but to like it. The various numbers on the program were excellently contrasted. Richard Czerwonky, noted violinist, and Verna Lean, a popular Milwaukee contralto, were the club's assisting artists.

Claudia Muzio, one of the great singers of today, made her second appearance this season in Milwaukee on December 9 in the Pabst Theatre, this time in concert, before an

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Music Notes from Coast to Coast

audience that literally wore itself out applauding. Songs of every description, the great aria Pace, Pace, from La Forza del Destino, stately arranged Italian numbers as well as Italian street songs, all made a program of rare charm. The program itself was more than doubled. Muzio's mezzo-voice is perfect, her diction clear as crystal, and her charm of person undeniable. She plays upon those marvelous vocal cords of hers as Kreisler plays upon the violin, and the superb artistry of the result beggars all description. Marion Andrews presented this artist.

On December 16 the Chicago Civic Opera came to the Milwaukee Auditorium for two performances. Hansel and Gretel was presented in the afternoon for the young folk of Milwaukee, and Mary Garden in Louise in the evening. These operas were presented under the auspices of the Milwaukee Orchestra Association with Margaret Rilce as local manager. There is only one Mary Garden and as usual she dominated the performance in spite of such great artists as Fernand Anseau, whose singing tenor was in perfect condition, the mellow contralto of Maria Claessens, the fine singing acting of Vanni Marcoux, and Mojica in the role Noctambule sang exquisitely. The various small roles were all artistically given and the marvelous orchestra was gorgeously handled by Polacco.

Norwich, N. Y. Charles Floyd's production of a play, Rose of the Southland, and later the Christmas Pageant, at the Congregational Church, have been notable events of the Christmas season. Crowds attended both affairs, the audiences overflowing both auditoriums, followed by sincere compliments for all concerned. The play was such a success that the Norwich Chamber of Commerce urges Mr. Floyd to form a Civic Dramatic Club. The Pageant was witnessed by people from all points hereabouts, as far north as Utica and south to Binghamton. Mr. Wassung, superintendent of Schools, was so impressed by it that he has asked Mr. Floyd to put on a historical pageant. It is evident that Mr. Floyd has quite won the confidence of everyone, and that his productions are sure to be noteworthy.

Plainfield, N. J. The Plainfield Symphony Society, under the conductorship of Christian Kriens, gave a delightful concert in the high school auditorium, playing the Eroica symphony (Beethoven), Symphonic Suite (Rimsky-Korsakoff) and Festival Overture (Brahms). This purely orchestra concert probably marked the greatest success so far enjoyed by the organization, which contains sixty players, both sexes. Explanatory notes were well written, and the evening brought increased enjoyment for all concerned. "We always want new members," said a program note. The officers of the society are: President, DeWitt D. Barlow; first vice-president, Dr. Leonard Waldo; second vice-president, Mrs. Noel G. Evans; secretary, Kenneth F. H. Underwood, and treasurer, Edward M. Loizeaux.

Providence, R. I. The Providence Symphony Society, Roswell H. Fairman, conductor, recently presented the first concert of its educational series. The program contained Weber's Der Freischutz overture; a Haydn symphony; Hindoo Prayer and Arabian Festival by Berge, Scotch Poem by MacDowell, and Finlandia by Sibelius. The high type of work displayed by the performers spoke well for their advancement and the effective conductorship of their leader. Jean Wilkins Berkander was soloist, and sang a Saint-Saens Delilah aria, interpreting it in a sympathetic manner and showing to advantage her voice of clear and resonant quality.

Saginaw, Mich. At the concert given by Marian Talley and associate artists on the Saginaw Kiwanis Course, January 6, at the Auditorium, the following artists for the 1928-29 Course were announced: John McCormack—October; Hulda Lashanska—November; Louis Graveure—December; Efrem Zimbalist—January. The dates are to be announced later. This is the most costly array that the Kiwanis Course has ever essayed. Their response this year has been splendid, especially from surrounding towns, and has given them encouragement to expand.

Marian Talley sang to a crowded house and all were vociferous in their applause; she graciously responded to many encores throughout the program. Her assisting violinist, David Sterkin, was also warmly received. The closing number on this year's course will be Harold Bauer, in piano recital, February 7, which will be a gala event in musical circles.

The joint recital of Mary McCormic, soprano, and Jose Echaniz, pianist, indefinitely postponed in Bay City, Mich., on account of the former's absence in Europe, has been an-

nounced for January 30. This is the second number on the Civic Music Association Course and has gained greatly in public interest on account of the great success these two artists have achieved during the present season. These concerts are held in the High School Auditorium and James E. Dewey is local manager.

San Antonio, Tex. Walter Dunham arranged the program which was given at the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, for the first meeting in December. May Brahe's beautiful and tuneful cycle, A Pageant of Summer, was artistically sung by Betty Longaker Wilson, soprano; Mrs. E. J. Arendt, contralto; William McNair, tenor, and Howell James, baritone. Mr. Dunham gave his customary fine support at the piano.

John M. Steinfeldt, pianist, recently returned from Laredo, Tex., where he gave a recital. A feature of the program was the composition Vals Lent, the theme based on the musical syllables la, re, and do, written by Mr. Steinfeldt for the occasion and dedicated to the people of Laredo.

Walter Dunham, municipal organist, continues to give interesting programs at the semi-weekly recitals. Some recent numbers have been: Finale in B flat (Wolstenholme), Cantique d'Amour (Strang), Pastoral (Barmontine), Marche Funebre (Chopin), Song Without Words (Tschaiowsky), Prelude Funebre (Guilmant), In Fairyland (Stoughton),



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"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).
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Chinese Sketches (Crist), Intermezzo in D flat (Hollins), Chanson du Soir (Becker) and Sonata in D minor (Guilmant).

Dixie Mae Kime, violinist, was presented in recital by her teacher, Augustus C. Rothe, assisted by Evelyn Jackson, reader. Miss Kime played numbers by Mozart, Vivaldi, Ries, Samartini, Wieniawski, Laurens, Borowski, Brahms and Kreisler, reflecting great credit on her teacher.

The San Antonio Y. M. C. A. Male Chorus of fifty-five voices, Clarence Magee, organizer and director, with Walter Dunham at the piano, furnished the music for the union services held in the Municipal Auditorium.

David Griffin, voice teacher in Austin and San Antonio, has organized an opera study club, in San Antonio. Plans include a chorus of fifty voices to study operatic ensemble music; scenes from standard operas are to be presented, and an opportunity given to each member to study and sing solo parts. Mrs. Houston Brown was made chairman, and Raymond Pigott, pupil of Mrs. Marks, vice chairman.

San Diego, Cal. The Alpha Mu Sigma of the San Diego State College gave its seventh annual Christmas concert in the Florence School auditorium. The participants, under the direction of Fred Beidleman, were: The Treble Clef Glee Club, The Men's Glee Club, The Orchestra, The Double Quartet and The A Capella Choir. A Christmas Miracle Play, Violets Under the Snow, was presented by "The Skull and Dagger," and Waldo H. Furgason, baritone, assisted in the third part of the program with solos.

Springfield, O. Reorganization of committees of the Springfield Symphony Orchestra Association took place at a meeting of the general chairman and officers, held in the Chamber of Commerce. Plans were discussed for the first winter concert to be given January 23 at Memorial Hall.

According to the new regulations of the association, music committee shall consist of the director of the orchestra and the concert master beside three other members. By virtue of being present director of the orchestra, Charles L. Bauer becomes head of this committee. Other members are: William A. Bauer, Ralph Zirkle and Mrs. Oliver Kelly. Weekly rehearsals are now being held each Monday night at the Chamber of Commerce.

Ralph Zirkle, head of the studios bearing his name in this city; Jessie Peters of Columbus, pianist, and their manager, Anne Currier, also of Columbus, have returned from New York city where they recorded for the Ampico. Miss Peters and Mr. Zirkle, both talented pianists, who are pioneering in the duo piano program field, played the difficult Concerto in E flat by Mozart, for the Ampico. It is the first time this number has been recorded in a duo. While in New York City, Miss Currier became associated as manager for Frances Peralta, soprano, of the Metropolitan Opera Company.

Tampa, Fla. It is significant that the twenty-fifth anniversary of the Friday Morning Musicales should be celebrated in their new club house, recently erected through the united efforts of the Friday Morning Musicales and the Federated Women's Clubs. This beautiful structure stands as a monument for the completion of twenty-five years of uniformly consistent, persistent and devoted efforts of a growing body of women to make a center for music, art and culture. "The Influence of Folk Song on American Music" was aptly chosen for the twenty-fifth anniversary program and the first formal meeting in the new club house. A most comprehensive program was worked out by Mamie Costelia Dawson, including memoirs and echoes of the first club meeting and of its organization. The DeMarco Italian Quartet was the second in the series presented by the club. The Tampa chapter of the U. D. C. gave a benefit concert recently, presenting Homer Moore, baritone and well known voice teacher; Mrs. Tracy Gray, soprano; Ruth Milton, violinist, and Roy Lewis, pianist. In addition to being the principal accompanist of the evening, Mr. Lewis played several piano solos with verve and brilliance. The entire program was delightful throughout and warmly received. A creditable concert by the Junior Symphony Orchestra, under the direction of Harry E. Grant, marked the close of the Teacher's Educational Convention. This sixty piece orchestra was the amalgamation of the High School orchestras of this city and several surrounding towns. Grace Fiske, pianist, Mary Smith, soprano, and Harvey Barritt, saxophonist, assisted in making this a most enjoyable program. The school orchestras are sponsored jointly by the Recreation Board and the School Board. The Municipal Band made its initial appearance in Plant Park on New Year's Day.

Wichita, Kans. Benno Moiseiwitsch, in his first Wichita recital appearance recently, impressed his audience by his playing, artistic interpretations and delightful personality. Clearly he revealed himself as a pianist par excellence. His program was comprised of compositions from the works of Bach, Beethoven, Debussy, Stravinsky, Palmgren, Moszkowski, Scriabin, Chopin and Wagner-Liszt. The recital was sponsored by the concert department of the Saturday Afternoon Musical Club.

Otto L. Fischer, well known Wichita pianist and pedagogue, presented a recital of his own compositions at the Twentieth Century Clubhouse under the direction of the Wichita Musical Club. Mr. Fischer's new piano solos show an influence of both Wagner and Debussy.

Assisting the pianist were Mrs. Carl Johnson, soprano, and Ruth T. Beals, contralto, who sang two of Mr. Fischer's songs, The Lord Is My Shepherd and Over the Edge of the Purple Dawn.

The Halstead Community Chorus in its Christmas program sang several selections from the Messiah. Bradford J. Morse, of Wichita, is the director; Mrs. Morse was one of the accompanists, and Kenneth Byler, violinist, also of Wichita, played several instrumental selections.

For the current program and meeting of the Saturday Afternoon Musical Club the club chorus, directed by Prof. Roy Campbell, sang several numbers. Outstanding was Seraphic Song with solo by Ruth Beals, contralto, and violin obligato by Mrs. George Mauss.

For a special Christmas program presented at the Friends University School of Music, an old German fairy tale, illustrated with music, was used. The piece was Hoffman-Reinecke's Nussacker and Mauskon. Grace Baker Shanklin and Roy Campbell directed the production.

Paul Revere, a musical comedy, was given recently by the Dague Business University chorus under the direction of Bradford J. Morse.

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Woman's Symphony of Chicago Prospering Under Leginska

Ruth Ray Scores as Soloist—Bauer and Thibaud in Joint Recital—Harold Samuel Finishes Bach Series—Gunn Student Soloist With People's Symphony—Austral and Orloff Delight, the Former Also Appearing at Kinsolving Musicales—Chicago Symphony Program

HAROLD BAUER AND JACQUES THIBAUD

CHICAGO.—Harold Bauer and Jacques Thibaud together in recital make for a rare musical treat. That the large audience at the Studebaker on Sunday, January 8, shared this opinion was most apparent, for it constantly clamored for more. Sonatas by Mozart and Beethoven were exquisitely presented by these two musical giants, and when Bauer played in the usual superb Bauer fashion several solo numbers and Thibaud displayed his finished art in a group, the listeners' cup of joy was filled to overflowing.

HAROLD SAMUEL FINISHES BACH SERIES

Concluding his Bach series at the Playhouse, also on January 8, Harold Samuel set forth his well chosen program with the authority, finish and fine art which are characteristic of him, well meriting all the plaudits he was accorded, and they were unstinted.

ETHEL LEGINSKA, WOMAN'S SYMPHONY AND RUTH RAY

Five Ethel Leginska a few more months with the Woman's Symphony Orchestra of Chicago and the destinies of this eager band will be assured. What this remarkable woman has done with this body of women musicians in the brief period she has held the reins is nothing short of astonishing, and under Leginska's expert guidance this organization is fast forging its way to the foremost rank of symphonic ensembles. Unquestionable evidence of this was given in the second concert of its second season at the Goodman Theatre, on January 8. Another notable feature of these concerts is the interest of the Chicago public, manifested by the increasing audiences. It is a worthy orchestra,

meriting the support of public spirited Chicagoans and with a distinguished conductor like Leginska is destined for big things in the musical world.

Leginska courageously programmed the Beethoven Eroica Symphony, her interpretation of which was sheer magic. The conductor's vivid personality was reflected in the orchestra's rendition, which was stirring, restrained yet sparkling, impulsive. The beautiful manner in which these women played Radic Britain's Symphonic Intermezzo calls for high praise. The number, which received its first performance on this occasion, is the work of a clever composer, who understands the orchestra and whose idiom is individual and inspired. It is well scored, and flows with melodies throughout that are original and beautiful. The composition was well liked, and the gifted composer had to bow many times in acknowledgement of most hearty applause. Other purely orchestral numbers included the Mozart Marriage of Figaro overture, with which the program opened, and Chabrier's Rhapsody Espana, with which it concluded.

As soloist, Ruth Ray, the orchestra's concertmaster, performed the Tchaikovsky Concerto. After a brief retirement Miss Ray returns to the concert stage with enriched art and her recognized wealth of qualifications amplified. Her performance of the Concerto was that of a seasoned artist. Technically excellent, it also had warmth, grace of phrasing, fine musical lines, understanding. She was fairly lionized by the audience, whose insistent applause brought the soloist out many times and strongly encouraged an encore.

IMPORTANT ENGAGEMENTS FOR DEVRIES' STUDENTS

The year 1928 brings interesting and important news from the Herman Devries studios. Two Devries pupils have been engaged in prominent European opera-houses within the past month.

Edith Orens, mezzo soprano, who made her operatic debut as Hansel in Hansel and Gretel with the Civic Opera Company three years ago, when she was still under the tutelage of Mrs. Devries, has just been signed as a regular member of the Royal Opera in Antwerp under Coryn's direction. It is almost unbelievable, yet the facts are here—namely, that this very young Chicago girl, scarcely past twenty, will make her European debut as Charlotte in Werther. Miss Orens has accomplished wonders since her appearance at the Auditorium—is now mistress of a dozen roles, speaks and sings French with perfect diction, and after intensive study in stage deportment and other details of operatic training, is ready for the responsibility of major parts. Miss Orens has sung, while awaiting her engagement at Antwerp, in the most brilliant drawing-rooms in Brussels, among these at a superb reception given by Mme. Casimir de Lambert, of the celebrated Rothschild family, at which the guest list was a veritable Almanach de Gotha. She has also been engaged for three concerts in the series arranged by the Conservatoire of Brussels under the direction of Defauw. So unusual is the range of Miss Orens' voice that she has been given the role of Dido in Purcell's Dido and Aeneas, a role written for a dramatic soprano.

The other pupil, this time of Mr. Devries, is Dorothy Essig, of Fort Wayne, Ind., who has been engaged by Mme.

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LEON BENDITZKY

Louis Masson, wife of the director of the Paris Opera Comique, to sing the role of Mallika in Lakme this month at the Theatre de la Gaite-Lyrique, of which Mme. Masson is artistic director. And this, after only three months abroad.

LEON BENDITZKY'S BUSY SEASON

The season began early and promised to be exceedingly busy for that prominent pianist and accompanist, Leon Benditzky, and judging by the many engagements already filled and the number booked ahead for him, it is fulfilling its promise. Benditzky is one of the most sought pianists and accompanists in Chicago and would his time permit, he would be filling concert engagements from one end of the season to the other. Besides Benditzky teaches a very large class of piano pupils at the North Shore Conservatory and much of his time must be devoted to that end of his activity.

ANNA GROFF-BRYANT GOES TO GREEN BAY FOR CLASS

Anna Groff-Bryant, well known vocal educator and voice specialist, left on January 14 for Green Bay, Wis., where she goes to make her mid-winter visit to the Academy of St. Joseph of which she is visiting director of the vocal department. Mrs. Groff-Bryant will spend several days at the Academy giving lectures and private lessons, and assisting in selecting and arranging recitals and graduation programs.

GUNN STUDENT WINS SUCCESS WITH ORCHESTRA

Howard Bartle, artist student of Glenn Willard Gunn, appeared as soloist with the People's Symphony Orchestra on January 8. According to A. L. G., writing in the Chicago Herald & Examiner, he has "a virtuoso command of his instrument" and "the technical and musical difficulties of the Tchaikovsky B flat minor trouble him not at all. He has splendid power, plays octaves gorgeously, has a brilliant facility and a noble singing tone." Herman Devries of the Chicago Evening American writes that he was "genuinely astonished at the maturity and authority of his talents," and the balance of the critics were as eulogious in his praise.

ORCHESTRA'S TUESDAY SERIES

A program made up of the Handel-Harty Water Music, Haydn's Oxford Symphony, Stravinsky's Fire Bird Suite, Tartini's Concerto for violoncello and Tchaikovsky's Variations on a Rocco Theme, with the first cellist, Alfred Wallenstein, as soloist, kept the Tuesday patrons of the Chicago Symphony Orchestra's Tuesday afternoon concerts interested and enchanted on January 10.

FLORENCE AUSTRAL AND NIKOLAI ORLOFF

A veritable musical feast was afforded a large audience at Orchestra Hall on January 11, when the Kinsolving Concert brought forth Florence Austral and Nikolai Orloff. The powerful, luscious, and remarkable voice of Miss Austral soared to great heights and sent a thrill through the listeners such as happens but very seldom these days. Truly, Austral's is one of the greatest voices of the age. Whether singing

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A piano virtuoso of the first rank, Orloff contributed the Schumann Etudes Symphoniques, a group of Chopin and Scriabine, Liadoff and Liszt selections to the Queen's taste. He, too, afforded many breath-taking moments during the evening.

WOMAN'S SYMPHONY LOOKING FOR SINGERS

The Woman's Symphony Orchestra of Chicago, Ethel Leginska, conductor, will perform new compositions for chorus and orchestra in some of their future concerts. Singers who are interested are asked to send their names to Beatrice Teller Spachner, corresponding secretary, 5200 Sheridan Road, for further information.

KINSOLVING MUSICAL MORNINGS

Having sung the night before at Orchestra Hall, Florence Austral appeared on Thursday morning, January 12, replacing Elisabeth Rethberg at the Kinsolving Musical Morning, singing such taxing numbers as Ocean, Thou Mighty Monster from Weber's Oberon and Brunnhilde's War Cry so superbly and with such ease and freshness of

voice as to put to rout the idea that eleven o'clock in the morning is an unearthly hour for singers.

John Amadio displayed his versatility with the flute and shared in the success of the morning.

Raoul Vidas, one of the fine violinists of the day, started the morning off happily with his exquisite playing of a group by Bach, Haydn and Fiorillo, and gave further evidence of his mastery in pieces by Gustav Saenger, Dimitresco, Silvestri-Vidas and Santesteban. He, too, was feted.

Isaac Van Grove, at the piano for the three soloists, was a pillar of strength, proving one of the most reliable accompanists available.

SYMPHONY'S VARIED PROGRAM

The Chicago Symphony Orchestra program of January 13 and 14 was interesting not so much for its content as for the sparkling manner in which it was set forth. There were the Prelude from D'Indy's Fervaal, Berlioz' Romeo and Juliet Symphony and the Francesca da Rimini fantasy of Tchaikowsky for absorption, all of which have had place on these programs previously.

As soloist, Gitta Gradova displayed her many gifts in the Rachmaninoff C minor Concerto. JEANNETTE COX.

Music on the Air

AN EDITORIAL

In the New York Times of January 6, following the big Dodge Victory Hour, there appeared an editorial of interest. The facts stated therein are salient, and because we agree to a great extent with the statements expressed we are printing it here:

"Radio entertainment has reached the enviable point of causing all other diversions to tremble with fear. Not long ago the movies, expensively produced and prodigally embroidered in presentation, frightened the theater into pale thoughts of its own early demise. However, it has been discovered that there is room for both. New York has never had so many theaters in operation, and the larger towns of other sections are supporting road shows and permanent repertory companies generously. Meantime, the picture houses increase their seating capacity yearly.

"Here is comfort for those two branches of the amusement world, in spite of Wednesday night's prodigious radio show. No theater anywhere could afford to pay its performers \$1,000 a minute. Even the extravagant movies could not hire 'Al' Jolson regularly for \$7,500 for a few minutes' work, which is what he received for his radio performance. With such competition, and with promises for the near future of drama, seen as well as heard, brought to every fireside, it is not surprising that the more timorous of the theater and movie magnates quail. Yet they are surviving each other's encroachments with increasing prosperity, and there must be means for squeezing the radio in without squeezing the movie.

"A prevailing human characteristic on which they can count is the instinct for socializing. It will be pleasant to sit at home on a stormy evening, turn a switch, and see and hear the play. But there will be many evenings when it will be even jollier to fare forth with a congenial companion. To see other people, to mingle with a crowd, enjoying the contact of audience as an added filip to a merry show, will still be desirable. Theaters and movie palaces, instead of disappearing from the earth, will probably have to be increased in size or in number to provide for the millions who have heard the voice and seen the shadow of the famous radio performers. Nothing quite takes the place of the personal appearance.

"One dramatic critic commenting on the \$67,000 hour of radio said that he would never be satisfied with arm-chair entertainment until he could press a button and Ann Pennington would step into the room 'in person.' Another constant first-nighter, an amateur, thinks that, if the prophecies of song, dance and movies brought into the home come true, he will found a league for saving the home from radio invasion. Between these two types of theater-lovers all kinds of entertainment should find an ample audience."

ON TURNING THE DIAL

MONDAY, JANUARY 9.—In looking over the various reviews of the appearance of Titta Ruffo on the General Motors hour we saw that some found that his voice sounded in the far distance. We do not feel that it could have been from the broadcasting end, for as his sonorous voice came to us, we had to tune the instrument to a very low receiving point as his voice seemed too big and too close for accurate reception. These are points which make radio reception precarious business for proper comment on artistic merit. It just happened that previously we had heard Douglas Stanbury on Roxy's program, and are sincere when we say that we thoroughly enjoyed the baritone's singing. When Mr. Stanbury is at ease his voice is most pleasing and he sings with genuine feeling.

TUESDAY, JANUARY 10.—There seemed to be a distinct lack of attractions on this evening. We tuned in on the Edison hour and heard David Robinson perform accurately on his violin and liked the Traviata orchestral excerpts. The Seiberling Singers had as their guest soloist George Meader, of the Metropolitan Opera. This distinguished tenor added prestige to the concert but we must honestly state that the Singers on this night sounded unfamiliar. Just what it was that brought about their lack of synchronization is a mystery to us, for the tempos used were not out of the ordinary nor did they tackle anything of great difficulty. These men have done such good work previously that this slip-up night seemed a surprise.

WEDNESDAY, JANUARY 11.—Familiar and unfamiliar

strains of Stephen Foster's tunes were broadcast on the Columbia hour. The music of Foster is charming, appealing and, most of all, tuneful. It is this last characteristic which has made the work of this man live. The sympathetic singing of Charles Harrison seemed to suit the crooning melodies of Stephen.

THURSDAY, JANUARY 12.—Our attention was closely centered on WOR. The reason was Sir Thomas Beecham, conducting the Philharmonic. We remembered the scathing remarks that this distinguished conductor had made about our pet musical instrument—radio—and it rather delighted us to think that in spite of himself we were hearing his first concert in America over the air. The outstanding characteristics of Sir Thomas' conducting are vitality and a remarkable ability for nuances. Every section of the orchestra was distinctly heard in his conducting and yet in the instrumental combination Sir Thomas got a remarkable tone. Vladimir Horowitz, pianist, is a new genius in the

Cleveland Institute Artists on Radio

Cleveland is sharing nationally its new and unusual source of musical entertainment afforded this winter by a series of delightful musicales which the Cleveland Institute of Music is presenting over the air each Sunday afternoon during the twilight vesper hour. By means of these concerts, broadcast weekly at the same hour, 4:30 to 5:15 o'clock, over radio station WHK of Cleveland, the Institute extends to a vast audience the opportunity to hear the most distinguished of its artists of the faculty, concert artists of



Kissinger photo

RUTH EDWARDS,
pianist of the Cleveland Institute

note whose out-of-town engagements are limited by their teaching duties.

The artists have been secured by WHK for a series of thirteen vesper hour musicales in an effort to broadcast "good music you will want to hear again," with the purpose of furthering a civic aim to provide a fine type of radio music in Cleveland. The series was inaugurated recently with a program from the well known Ribaupierre Quartet, named for its first violinist and founder, Andre de Ribaupierre.

firmament. He is electrifying, and in the first movement of the Tchaikowsky concerto showed that there are no difficulties in piano playing he has not mastered. We were further gratified on hearing the voice of Sir Thomas, who said that it was his pleasure to conduct such a great organization as the Philharmonic. It was further insinuated that Sir Thomas' antipathy to radio did not extend to American broadcasting, explaining that transmission in England is of an uncertain quality and the selections radiated suffer accordingly. Mr. Beecham promised to have more to say about radio after his broadcast and we are anxious to know what his thoughts are. Early in the day Esther M. Klippert gave a fifteen minute program over WEAF in songs of interest that fitted well into her soprano range.

FRIDAY, JANUARY 13.—The French Trio, headed by Mme. Savitzkaya, harpist, presented a charming musicale on WOR. The French Trio has been known to this reviewer for many months and it has always been a source of sincere pleasure to hear the ensemble. Two numbers by Elliott Schenck were included on the list, Idyl and Impressions, and these were extremely well suited to the wistful atmosphere which hovers about the playing of these artists. Charles Premmac proved a delightful assisting artist. The second of the Welte Mignon concerts over WCGU offered Anthony Esposito, violinist, with Welte Mignon accompaniment.

SATURDAY, JANUARY 14.—The Glee Club of the College of St. Elizabeth gave a short concert over WOR. The young voices were sweet and came over the air clearly. As the concert progressed they seemed to gather more courage for at first there was a tendency to drag. They chose for their program numbers of popular and pleasing appeal.

MARGHERITA TIRINDELLI.

James Haupt Featured with Other Artists of N. B. C.

The Radio Antics of 1928, presented at the Bellevue-Stratford Hotel in Philadelphia on January 9 by the Electric Club of Philadelphia, under the management of the National Broadcasting Company, proved to be one of the biggest sensations ever brought to that city. The comments expressed in a letter received from E. E. Hedler, chairman of the entertainment committee of the Electric Club, were most complimentary. "I think if I were a critic," wrote Mr. Hedler, "and tried to pull the show apart, pick out the fair ones and the good ones, I would be entirely lost. It seemed almost incredible that such a wonderful success could be produced in the short time we had. The Radio Antics of 1928 was a huge success and surpassed my wildest expectations."

pierre. Other musicians in the quartet are Charlotte Demuth Williams, second violinist, Quincy Porter, violist, and Edward Buck, cellist, all members of the Institute string department. The program, which, to judge from the various expressions of appreciation which have been received from "listeners," was universally enjoyed, included: first movement of B flat Quartet by Mozart, Nocturne by Alexander Borodin, Molly On the Shore by Percy Grainger played by the quartet. In addition there were a number of violin solos by de Ribaupierre, which included the Hymn to the Sun by Rimsky-Korsakoff and Variations and La



Standiford Studios

ANDRE DE RIBAUPIERRE,
violinist of the Cleveland Institute

Kitana by Kreisler. The program was concluded with a glowing rendition by de Ribaupierre and Porter of several compositions of the former's brother, Milon de Ribaupierre—Idylls, and My Sweet Love.

Among the other artists who will be heard during the remainder of the series are Beryl Rubinstein, pianist; Victor de Gomez, cellist; Marcel Salzinger, baritone; Arthur Loesser, pianist; Ruth Edwards, pianist; Josef Fuchs, violinist, and Dorothy Price, pianist.

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Yeatman Griffith Artists Have Busy Month

Ralph Errolle, former tenor of the Metropolitan Opera Company, is fulfilling a ten weeks' engagement in Los Angeles in light opera. Clifford Newdall, tenor, made a successful debut as Faust with the American Opera Company in Washington D. C., December 12. Elsa Stralia, Australian prima donna, fulfilled a two weeks' engagement at the Capitol Theater, New York City. Hazel Huntington, former coloratura soprano of the Wade Hinshaw Mozart Opera Company, opened an engagement in light opera in Washington D. C. Ruth Garner, gave a recital on December 28 for the Women's Club in Eurora, N. Y.

Among the young singers who gave recitals and concerts while home for the holidays were: Eloise Ellis, of Elgin Ill., at the Methodist Church; Grace Ellen Hopkins, of Neodesha, Kans.; Luther Talbot, of Norfolk, Va.; Harry Lauder, tenor, who is on tour fulfilling a ten months' engagement with the Winthrop Ames Gilbert and Sullivan Opera Company. Besides the above mentioned, many radio and church engagements were fulfilled.

Yeatman Griffith opened his 1928 New York season on January 9, with a heavily booked schedule as usual.

Busy January for Melius

Milwaukee, Wis., Joplin, Mo., Portland, Ore., Washington, D. C., and La Crosse, Wis., are the important cities that will hear Luella Melius in recital this month. Next month the coloratura soprano sings with the Washington National Opera Company again in Delibes' Lakme due to the success she achieved in her performance of this role last season in the capital with the same organization, and, among other concert engagements already announced, gives a recital in Louisville, Ky., on February 20.

Mme. Melius, formerly under the direction of S. E. Macmillen, is now being featured exclusively on the Haensel & Jones list.

Hutcheson, Maier and Pattison in Concert

Ernest Hutcheson, Guy Maier and Lee Pattison, three distinguished pianists, will play the Bach Concerto for three pianos in D minor at the benefit concert for the National Music League at Carnegie Hall, Friday evening, January 27. This will be followed by a program of music for two pianos given by Guy Maier and Lee Pattison and will include Moy Mell by Arnold Bax; Rhythmic Dance, Eugene Goossens; Siamese Sketch, Henry Eichheim; Prelude, Poulenc; Coronation Scene from Boris Godounoff, Mous-



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sorgsky-Pattison; Coquette and Polichinelle, Arensky; two etudes in G Flat, Chopin; and Reminiscences of Don Juan, Liszt.

Greta Stuckgold Coming Again in 1928-29

Greta Stuckgold, the charming young German soprano who has been singing her first season at the Metropolitan Opera, has a five years' contract at that institution and will return next season, when, in addition, she will concertize here for six weeks, under the exclusive management of Arthur Judson. Mme. Stuckgold has made a very favorable impression here so far and she should become popular as time goes on. She has a fine dramatic soprano voice, as well as a great deal of personal charm and youth that are felt over the foot-lights. Off stage she is equally charming. In a little chat with her the other day the writer found Mme. Stuckgold simplicity itself.

She admitted that she liked New York tremendously—so much so that she is sorry her engagements here are at an end the Stadt Opera in Berlin calls her so soon. The life in New York is interesting to her, and while she has been here she has found time between performances and the heavy rehearsals to take up dancing. Not stage dancing for reducing, but the tango and latest ball-room dances. Being very young, Mme. Stuckgold is alive to things that are constantly going on about her, and when she can she seeks relaxation from her singing. That is why it is said that as time goes on Greta Stuckgold will become more and more popular with New Yorkers. She seems quite like one of them. Perhaps this may be explained by the fact that she has an English mother and was born in London.

Her father, a native of Germany, was opposed to her going on the stage and permitted her own mother only to sing socially. However, when Greta became of age, she decided for herself, choosing concerts rather than opera. Mme. Stuckgold was well known in Europe—not merely in Ger-



GRETA STUCKGOLD.

who will soon bring to a close her appearances for the season at the Metropolitan Opera House. Mme. Stuckgold then goes to Berlin for further operatic work, but will return to America next season when she will be heard at the Metropolitan Opera, and also in concert under Judson's management.

many—as a concert artist before she made her operatic debut in Berlin in Cossi fan tutte, which was sold out every time it was given. That was only three years ago. Since then she has been singing there a part of every season and her repertory includes Elsa, Sieglinde, Elisabeth, Leonora in Trovatore, Der Freischutz, Aida, Otello, the Countess in Marriage of Figaro, Cossi fan tutte, Rosenkavalier, and an interesting old opera of Handel's, Otto und Theophano.

Mme. Stuckgold has sung in Europe under Nikisch, Strauss, Furtwaengler, Bruno Walter, Leo Blech, and others of note. One of her biggest concert successes took place in Milan in 1924 when she had five concerts in one week. After her Berlin opera season, which opens about the middle of next month, she will go to Milan again as soloist with the Societa de Quartetto.

Next summer the singer will probably, following her custom, take the cure at Baden-Baden. Prior to that she will sing Die Meistersinger at Havre, Holland, her first appearance there, and she may sing at Covent Garden, but that engagement at the present time is not settled. Mme. Stuckgold will return next fall, about October 6, and rejoin the Metropolitan for three months, after which she begins her first concert tour here which will be of six weeks' duration.

Impressions of an Italian Impresario

Ernesto Di Giacomo, formerly stage director of the Teatro Costanzi of Rome and the San Carlo of Naples, states that in his late interview with several of the leading impresarios of Italy they expressed themselves as being amazed at the number of young American artists arriving in Italy who were well-trained vocally by the world's greatest teachers of voice yet lamentably unprepared to distinguish themselves in the stage routine of their roles. Much time and experience, he says, could have been saved by these young American artists if in preparing pupils in repertory, vocal teachers would cooperate with a stage manager in the preparation. To teach a pupil to sing correctly a repertory of opera and to coach in the art of acting for certain desired results requires two masters, he believes. Debuts and short tours can be easily arranged from New York for talented young artists desiring the routine experience necessary to



RADIO WINNER AND HIS TEACHER.

Wilbur W. Evans, winner of the \$5,000 Atwater Kent national radio contest for male voices, is here shown taking a lesson from Emilio de Gogorza, his teacher at the Curtis Institute of Music, Philadelphia. Young Evans has been a student at the Curtis Institute for the past four years under Horatio Connell.

familiarize themselves with the repertory. When a singer from the United States meets with success in Italy it is generally conceded to be a sign of unusual talent. Theatrical managers in America, he insists, generally give preference to native talent with bona fide European reputation. Mr. Di Giacomo has been appointed the American representative for The Italia and Il Piccolo Teatrale, two noted opera agencies of Milan. For the past thirty years he has been associated with several opera companies' performances at the following noted opera houses: Costanza, Roma; Fenice, Venice; San Carlo, Naples; Royal Mercadante, Naples; Royal V. Emanuel, Messina; Lyric, Barcelona, Spain; Royal Opera House, Athens, Greece, and several tours in Germany, Russia and Central America.

Mid-West Music Contest

During the festival week of April 2-7, Bethany College, located at Lindsborg, Kans., again will sponsor contests in piano, voice, violin, organ and expression. The prizes in each department will be: first, \$100 tuition scholarship; second, \$50 scholarship. Contestants will be grouped in classes A and B according to the size of city from which they come. There will also be a girls' glee club contest open to any high school—first prize \$50 cash, second prize \$25 cash. In addition to these prizes, winners will receive a Certificate of Merit signed by the president of Bethany College, the Dean of the College of Fine Arts and the judges officiating. Individual contests are open to those over fifteen and under twenty years of age. Any state may be represented, selection of numbers optional and one or more may be used. There will be no entrance fee for those registering before March 20; after that date \$1. Further information may be had from Dean Oscar Lofgren, Lindsborg, Kans. The contest is being held in connection with Lindborg's forty-seventh Messiah Festival.

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German City Presents Ernest Carter with Floral Wreath

A very pleasant circumstance connected with the premiere of Ernest Carter's opera, *The White Bird*, in Osnabrück, Germany, on November 15, 1927, was the gift from Mayor Gaertner of a laurel wreath; accompanying it was the following letter:

(Translation)
Office of the Mayor,
Osnabrück, Germany, November 15, 1927.

Mr. Ernest Carter,
Osnabrück, care Civic Theater.
Highly Honored Mr. Carter:
In connection with to-day's premiere in Germany of your opera, *The White Bird*, we permit ourselves to send you the accompanying floral wreath. We are thankful that you gave us opportunity, through



SCENE FROM ERNEST CARTER'S OPERA, *THE WHITE BIRD*.

produced at the Civic Theater, Osnabrück, Germany, November 15.

the performance of your opera, to further extend and deepen the relations between America and Germany in the world of art; we salute you as a son of your proud homeland most heartily.

The Magistrate of the City of Osnabrück,
DR. GAERTNER, Oberbürgermeister.

Of this opera the composer himself wrote: "It may be described as somewhat in the Wagnerian idiom but with a freer use of melody and frequent employment of twentieth century high-lights. While ultra modern composers may be said to have invented new colors by a more extensive use of dissonances, with new orchestral combinations, the composer believes that little advance in the fundamentals of musico-dramatic expression has been made since Wagner, whose influence is discernible in the works of all later composers of music drama. Following Wagner's system of motives, therefore, the composer makes free use of modernisms to depict the ugly, grotesque and horrible, the mysterious and supernatural, but is convinced that these lose their poignancy and dramatic suggestiveness if used as a continuous vehicle."

One should not lose sight of the fact that the Chicago press, reviewing the performance there in the Studebaker Theater on March 6, also praised the work, Devries, Rosenfeld, Moore, Gunn, Hackett and Stinson all commenting favorably.

La Forge-Berumen Studio Recital

The regular monthly recital of the La Forge-Berumen Studios was given recently in Aeolian Hall, New York, a Duo-Art recording of Schuetz's Canzonetta by Ernesto Berumen opening the program. The vocal soloist of the evening was Arthur Kraft, tenor, who possesses a voice of beautiful tonal quality, and who displayed fine musicianship in his artistic interpretations. With Mr. La Forge at the piano, a splendid ensemble was created. Myrtle Alcorn, pianist, was heard in two groups of compositions which revealed a fluent technique, guided by an artistic temperament. Mr. Kraft and Manlio Ovidio, baritone, sang *Solenne* in quest'ora, from *La Forza del Destino*, the two voices blending well and the condition proving pleasing. The concluding number, the quartet from *Rigoletto*, sung by Nancy McCord, soprano, Ada Belle Files, contralto, Mr. Kraft and Mr. Ovidio, was an excellent example of well-harmonized ensemble singing. Much enthusiasm was evinced by the audience, and encores were given by all of the performers. Mr. Kraft sang a new and beautiful composition by Mr. La Forge, entitled *Into the Light*, which met with much favor.

Two La Forge-Berumen pupils—Marie Houston, soprano, and Helen Russell, pianist—were heard in recital recently at the University Club in New York.

Arthur Davis Featured in Pittsburgh

The Shadyside Presbyterian Church Quartet of Pittsburgh, of which Arthur Davis is the tenor member, sang Christmas programs in the Pittsburgh Union Trust Bank Building at noon of each day during the week of December 19. The concerts proved a success, more than four thousand people gathering to hear each of them. The program of December 23 featured Mr. Davis in solo numbers—*Comfort Ye*, and *Every Valley Shall Be Exalted*, from *The Messiah*—which he sang to piano and orchestral accompaniment.

Saint Cecilia Club Concert

Victor Harris will conduct the first concert of the season of the Saint Cecilia Club on Tuesday evening, January 24, in the Ball-room of the Waldorf-Astoria. The Club will have the assistance of Louis Graveure, baritone; Catherine Wade-Smith, violinist; and the two leading French Horn players of the New York Philharmonic Orchestra. The program will contain, as usual, a number of first performances of works specially written for the Club, including a new work by Carl Busch of Kansas City, *The Hunter's Horn*, for chorus, solo baritone, piano and two horns; a new *Salve Regina* for six-part chorus, unaccompanied, by James P. Dunn, and compositions by Brahms, Palmgren, Rubinstein, Mrs. H. H. A. Beach and others.

Egon Pollak to Conduct at Munich Festival

Egon Pollak, general musical director of the Hamburg Opera, and formerly of the Chicago Opera, has accepted an invitation to conduct a number of Mozart and Wagner operas during the Munich Festival next summer.

Così fan Tutte has been added to the list of newly produced operas, which includes (for the past three years) *Die Zauberflöte*, *Don Giovanni*, *Die Entführung aus dem Serail*, and *Figaro's Hochzeit*.

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CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Summer Normals, Cincinnati Cons. of Music, and Baltimore, Md.

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Gabrilowitsch Conducts Philadelphia Orchestra

His Interpretations Please Large Audiences—Other Items of Interest

PHILADELPHIA, PA.—During the month of January, the Philadelphia Orchestra is being led by a different guest conductor each week. On January 6 and 7, and for the sixth Monday evening concert, January 9, Ossip Gabrilowitsch was warmly welcomed, and gave delightful concerts. The opening number was the Haydn C major Symphony which received a fine reading, and was splendidly played by the orchestra. It is essentially pleasing in its beauty of melody and clearness of form. The Divine Poem by Scriabin held second place, and proved to be very interesting. As the work is extremely long Mr. Gabrilowitsch made some cuts which added to the sustaining of interest on the part of the audience. The high spot of the concert was reached, however, in the performance of Debussy's Nocturnes (Nuages and Fêtes). Mr. Gabrilowitsch gave them a superb interpretation, as to delicacy of atmospheric effects. The audience received these with the utmost enthusiasm. The closing number of the program was the rather rollicking Academic Festival Overture by Brahms, which was also excellently performed. Mr. Gabrilowitsch is no stranger to Philadelphia audiences, having been greatly enjoyed both as pianist and conductor. A cordial welcome always awaits him at the hands of Philadelphia concertgoers.

PHILADELPHIA CHAMBER MUSIC ASSOCIATION

The Philadelphia Chamber Music Association held its fourth meeting of the season in the Ballroom of the Penn Athletic Club, playing to a large and appreciative audience, which received just what they had every right to anticipate from such a source as those composing the Curtis Quartet—Carl Flesch, first violin; Louis Bailly, viola; Emanuel Zetlin, second violin, and Felix Salmond, cello—all musicians of high standard, is the first, a renowned violinist, and Mr. Bailly known as an exceptionally fine viola player, whose tone is superb. All are members of the Curtis Institute of Music in Philadelphia.

The program consisted of two numbers only, the first, Mozart's Quartet in B flat major, in four movements, throughout which the other three instruments are but little more than harmonic support for the first violin part, for the gaiety and grace of which Mr. Flesch's brilliant, crisp tone was admirably suited, while in the more emotional Adagio he adopted one of appealing beauty, which was echoed by the rich tone of Mr. Salmond's cello. The entire reading was satisfying, at the close of which no uncertain applause testified, calling for repeated acknowledgment from the players. Beethoven's Quartet in C sharp minor was the second number—one of the largest in the repertoire, elaborate and intricate in construction and therefore more difficult of interpretation and performance; but from all points it was an excellent piece of work, the quartet bringing out clearly the emotional content as well as the technical details of construction. The composition is in seven movements, with but a slight pause between the first two, Adagio-Allegro molto vivace. Between the following three, Allegro moderato, Andante and Presto, there is scarcely a suspension of the bows. The Adagio movement is next and the Allegro closes the quartet. The entire rendering was splendidly worked out, sustained and balanced as only artists in full control can accomplish. Thus one can hardly mention an outstanding feature, though one well versed in ensemble playing might note the success attained in the ease with which the fourth movement with its elaborations and complications was so clearly done; also the beautiful solo work of the viola, which so demonstrated Mr. Bailly's musicianship.

PHILADELPHIA CHAMBER STRING SIMFONETTA

The Philadelphia Chamber String Simfonieta, under the leadership of Fabien Sevitzy, gave the second of its series of concerts in the Penn Athletic Club ballroom at which time a delightful program was presented. The first part was entirely devoted to works of Bach. First came Simfonia to Secular Cantata, in which W. M. Kincaid as flute soloist, did some marvellous playing. Following this was the Giant Fugue, well arranged from the original organ work by R. Vaughan Williams and Arnold Foster. Climaxing these beautiful numbers came the Brandenburg concerto No. 5 in D major, written for solo flute, violin and clavier, with string accompaniment. The soloists at this performance were W. M. Kincaid, flute; Alexander J. Thiede, violin (concertmaster of the Simfonieta), and Dorothea Neebe Lange, piano. It was superbly performed, the soloists maintaining a fine ensemble and yet bringing out the individual beauties of each instrument. Mrs. Lange drew special and well-deserved applause for her brilliant work in the difficult cadenza in the last part of the first movement. The second movement is written for the three solo instruments alone and abounds in glorious melody and interwoven themes. After the intermission, Mr. Sevitzy had programmed three short numbers. Andante, by A. Dubinsky, which was dedicated to this Simfonieta and Mr. Sevitzy, was a particularly calm, beautiful composition. The Russian Serenade by Josef Pribik and the Slavic Dance by Arnost Praus formed a pleasing contrast, with their marked rhythm and clever themes, to which Mr. Sevitzy gave spirited readings. The closing number was a Suite for string orchestra and piano by M. Pilati, a young Italian composer. It is quite modern in its harmonies but very enjoyable and excellently played by the Simfonieta and Mrs. Lange.

NEW YORK PHILHARMONIC

The New York Philharmonic Orchestra, conducted by Willem Mengelberg, gave a concert of much interest at the Academy of Music. The concert opened with Weber's Overture, well read and played, followed by Scherzo Fantastique by Stravinsky. Iberia by Debussy was in the nature of a novelty as it has been seldom played here. Distinctly Spanish in the first movement, a great contrast is noted in the ethereal atmosphere of the second, portraying night—while the third movement, the Morning of a Fete Day, reverses the effect again. Mr. Mengelberg gave to this a fine interpretation and the orchestra followed his lead well. The other special feature of the program was the masterly Cesar Franck Symphony in D minor, so beautiful in itself and well performed at this time. Mr. Henkelman's playing of the English horn part in the slow movement was especially noteworthy.

M. M. C.

Suzanne Keener Has Many Reengagements

Suzanne Keener, formerly of the Metropolitan Opera Company, has many reengagements to her credit. In October and November of last year the soprano went to the Pacific Coast for a number of concerts under the Elwyn-White Management, and so great was her success that she is being reengaged for the season of 1928-29.

Immediately following the coast tour she stopped off enroute to New York to sing at Mercersburg Academy, Mercersburg, Pa., where she appeared two years ago, and then continued on south to give a second recital within a year at the Tubman High School, Augusta, Ga., where last season she made a "palpable hit," according to Prof. Harry Garrett, director of the School. Other reengagements this season include a second recital at Montreal, P. Q., and a second recital within a year in Will B. Hill's Artist Series at Bowling Green, Ky., where she sings on January 23.

Miss Keener will appear for the fifth consecutive season at the Blind Institute in Philadelphia on May 29, and she has been reengaged for four consecutive seasons by the Square and Compass Club of Boston.

Zerffi Artist-Pupil Lauded

When Mary Wagner, artist-pupil of William A. C. Zerffi, appeared in recital at Klamath Falls, Ore., one of the papers commenting as follows:

"Delightfully entertained was the deeply appreciative audience which last night greeted Mary Boyd Wagner, a Klamath Falls girl who later became a resident of New York City to study with William A. C. Zerffi and is now here visiting relatives and friends. Elks Temple was comfortably filled with Klamath people who enjoy good music, many of whom have a fond affection for the lady whose childhood was spent in this city. The program was an exceptional one and every number was faultlessly rendered. Mrs. Wagner's voice is of fine quality and her tones pure and perfect. From the opening number, Rose Softly Blooming (Spohr), taken from the opera Azor and Zamita, to the closing selection there was high admiration by those assembled."

Gelling Pupils Sing Over Radio

Irma Good, lyric soprano, and Jeanne LeVinus, mezzo contralto, both pupils of Hilda Grace Gelling, sang over WHN on December 28. They were heard in two duets, Somewhere a Voice Is Calling, and Barcarolle from The Tales of Hoffman, following which Miss LeVinus sang He Shall Feed His Flock and Miss Good sang Come Unto Him, both selections from The Messiah. The Birthday of a King made an appropriate duet with which to close the program. Margaret Notz was at the piano.



Photo by Roscoe Rae Tullis

WALTER MILLS.

baritone, who will give a New York recital at the Engineering Auditorium on the evening of January 27. Among Mr. Mills' engagements during the early part of this month were the following: January 6, Ridgewood, N. J.; with the St. Cecilia Society; 10, Ritz-Carlton, New York; 16, Utica, N. Y.; 18, National Arts Club, New York; 22, Rutgers College, New Brunswick, N. J. Mr. Mills also is well known through his Roycroft recordings.

White House Musicales

Henry Junge of Steinway & Sons, to whom Mrs. Coolidge has entrusted the arrangements and pertinent details of the musical functions at the White House, Washington, D. C., is authority for the following items of interest:

"On December 1 the President and Mrs. Coolidge gave the first formal State Dinner of the season to the members of the Cabinet, followed by a musicale, at which Marie Sundelius, soprano from the Metropolitan Opera Company, and Richard Crooks, tenor, were soloists. Marion Sims was at the piano.

"On December 15 the President and Mrs. Coolidge were hosts to the Diplomatic Corps; ninety guests had been bidden to this dinner. A musicale followed, to which function Mrs. Coolidge had invited some 200 additional friends and music lovers. The program was most unique, resembling in character the Royal Court functions of the 17th and 18th centuries, and consisted of selections rendered by Olga Samaroff, pianist, and the Cappella. The President, Mrs. Coolidge, and their guests were charmed with this rare musical feast, the first of its nature ever given at the White House. After the concert the President and Mrs. Coolidge received, and most graciously complimented, all the artists for the great pleasure they had given them and their guests. Mme. Samaroff, Dr. Thaddeus Rich and Dr. Alexander Russell are deserving of the highest encomiums for their excellent collaboration and painstaking care of the details of the program; likewise was the Cappella's work of the highest artistic merit and execution. The stringed instruments used on this occasion were loaned by Rodman Wanamaker of Philadelphia. They represent probably the most valuable and authentic collection of old rare violins, cellos, violas and contrabasses in existence. A conservative estimate of these exquisite musical instruments would place its value far beyond a quarter of a million of dollars. To Mr. Wanamaker is due a considerable share of the genuine enthusiasm of the illustrious listeners on this occasion, for whom he had provided a luscious tonal banquet of the violin maker's art. There was something of divinity in its delightful moments; it was a veritable 'Music of the Spheres.' If the immortal luthiers, Stradivarius, Guarnerius, Guadagnini, Amati and others could have 'listened in' from Heaven's dome, they would have joined the 'living' in their praise of Mr. Wanamaker's magnificent devotion to music. This gentleman has with meticulous care and devotion united in one sumptuous group the chef-d'oeuvres of the old masters' craftsmanship and genius and it is to be hoped that Mr. Wanamaker will bequeath to posterity this wonderful collection of stringed instruments with suitable provisions that their angelic voices may be heard in sublime harmony by generations and generations to come.

"Mr. Wanamaker has erected himself a monument during his life time and it is devoutly hoped that he may live for many years to enjoy not only the distinction of being one of the greatest merchants, but also that of a veritable Maecenas to music."

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Artists Everywhere

Alfred Blumen, Viennese pianist, is no longer connected with the Bush Conservatory of Music of Chicago, having relinquished that post last summer in order to give his entire time to concert work here and abroad. He will give his second piano recital at Town Hall on February 2 and will sail immediately thereafter for London, where he plays on February 17.

Mary Craig, soprano, will appear in joint recital with Mieczyslaw Münz, at the State Normal School, Paterson, N. J., on February 7.

Charles Raymond Cronham, organist, has become popular with audiences in Portland, Me., where he officiates at the consoles of the Kotschmar Memorial Organ as Portland's municipal organist. Mr. Cronham has won additional recognition for the manner in which he builds his programs.

Richard Crooks is booked to sing in concert at the Chicago North Shore Festival this spring.

Blanche Da Costa, lyric soprano, has recently returned from Europe and is now available for concert, recital, opera and oratorio appearances. She is director of the vocal department of The Blanche Dingley-Mathews Piano Work, Inc., and director of the Tuesday Musical Club, of Denver, Colo. In 1912 Mme. Schumann-Heink persuaded Miss Da Costa, who was a graduate in piano of the Chicago Musical College, to accompany her on a trip to Europe. It was then that the soprano seriously took up the study of vocal art. She has since appeared in twenty-four grand opera roles and has made thirteen solo orchestral appearances, as well as fulfilled many club and concert engagements.

Yelley D'Aranyi, violinist, will make her third appearance this season in Boston on January 29.

Lynnwood Farnam's organ recitals, Church of the Holy Communion, are attracting the usual large audiences. Incidentally four Bach programs will be given by Mr. Farnam on Sundays and Mondays in February.

Carl Fiqué's comic opera, *The Return of Cleopatra*, given recently at the annual operatic performance of the National Opera Club, is to be played at the Brooklyn Little Theater, the Cosmopolitan Opera Players assisting, on January 28.

Ossip Gabrilowitsch, pianist, made a southern tour recently visiting Bristol and Knoxville, Tenn., and Louisville, Ky.

Marcel Grandjany, harpist, has completed an extensive tour of Spain. A while ago he played for the American Woman's Club of Paris and later toured the south of France. He was scheduled to sail for the States on January 14, and will remain in this country only during the month of February.

Rudolf Laubenthal has been engaged for his third consecutive season for the entire Wagnerian performance at Covent Garden in May.

Mary Lewis, soprano, and **Albert Spalding**, violinist, were the soloists at a reception given at the home of Sumner Ballard in New York.

Lotta Madden, soprano, beside many other musical activities, directs the chorus of twenty voices of Central Church, New York. The chorus gave a concert in December, with Minnie Carey Stine, contralto, and Mary Schultz, pianist, assisting.

Eva Mali, whose Steinway Hall, New York, recital of songs in costume was much liked, gave the same program previously in Newark, N. J., where her charming personality and voice won her audience.

Frances McCollin has the distinction of being the composer of vocal and organ works awarded prizes in eight national competitions. She is now giving musical talks at the Woman's Civic Club, Philadelphia, these meetings preceding concerts by the Philadelphia Orchestra.

Marie Morrissey sang in seven languages when she gave her New York recital at the Town Hall on January 10. Dutch, Swedish and Hungarian are the three tongues which the soprano has added to her linguistic repertory this season.



OSSIP GABRILOWITSCH,

director of the Detroit Symphony Orchestra, who recently conducted the Philadelphia Orchestra in the first concert in the series being given this month under the baton of guest conductors. In the capacity of pianist, Mr. Gabrilowitsch has the distinction of having been the first soloist to appear with the Philadelphia Orchestra in 1900, when the organization began what was destined to become a brilliant career. (Kubey-Rembrandt photo.)

In Chicago, where she gave the same program as that presented in New York, Edward Moore, in the Daily Tribune, referred to her recital as distinctive in its merit, both as to the program itself and Miss Morrissey's manner of singing it. This artist, a product of the Dudley Buck studios, is one of the most popular Brunswick recorders.

Mary Miller Mount, pianist, teacher and accompanist, was at the piano for a recent costume recital of operatic numbers and character songs by Mr. and Mrs. Burton Pier-sol at Beaver College, Jenkintown, Pa. She is scheduled for additional recitals with these artists in Philadelphia, Pa., and Woodbine, N. J., within the next month. Recently Mrs. Mount and Dr. Donath presented the program of the Presser Etude Radio Hour, and received many compliments for their work. On Christmas night Mrs. Mount played at a private musicale in Philadelphia.

N. Lindsay Norden recently conducted the Brahms Chorus in a concert at the Bellevue-Stratford Hotel, Philadelphia, and according to the Public Ledger it was effected "with his usual skill." One number especially well received was the *Misericordias Domini* of Durante, of which the Ledger states, "The audience demanded and obtained a repetition before they would leave." Ellis Clark Hammann provided accompaniments for the chorus.

Margaret Northrup, soprano, has been engaged as principal soloist for the Rainy Day Club's reception at the Hotel Astor February 1.

Carrie Burton Overton's New York piano recital was so successful that she was engaged by radio station WEVD a while ago when she repeated several of her recital pieces.

Carmela Ponselle was the soloist at a concert given at the Metropolitan Theater, Boston, on January 8.

Benjamin Riccio, baritone, who gave a recital of Russian songs in New York a while ago, has coached with James Massell, voice specialist and authority on Russian music.

Francis Rogers gave a recital at the Women's University Club, New York, and one at the University Club (for men) this month. He was scheduled to sing in Hartford, Conn., on January 15, and a French program will be given by him for the Alliance Francaise of Princeton, N. J., on January 26.

Lisa Roma, soprano, who recently completed her engagement with the Philadelphia Grand Opera Company, started her American tour with Maurice Ravel. They appeared on the Boston Symphony program on January 12 in Cambridge, Mass.

Titto Ruffo, Metropolitan opera baritone, has been announced for a forthcoming coast to coast tour under the management of Hurok Attractions. Mr. Ruffo has previously appeared under this management, and his present contract, which begins late in the spring, will cover a period of two years.

Elliott Schenck, whose father was for many years rector of Emanuel Episcopal Church, Baltimore, was recently invited by the municipal government of that city to hear a performance of his tone poem, *In a Withered Garden*.

The Stringwood Ensemble will present a new version of Eugene Goossens's Suite Op. 6 at Town Hall on January 24.

Marie Sundelius will interrupt her appearances with The King's Henchman road company for a concert with Hans Kindler in Evansville, Ind., on January 24.

Edna Thomas, who is carrying Negro spirituals and other old Southern melodies to foreign shores, will soon return to New York for a series of three recitals at the Booth Theater, on January 29, February 5 and February 12.

Augusta Tollefsen, pianist, won many encomiums from the metropolitan press following her recent Town Hall recital. The Herald Tribune wrote: "Tremendous spontaneity and enthusiasm marked her performance."

Nevada Van der Veer, who appeared with the Pittsburgh Mendelssohn Choir in Mozart's Requiem and Dvorak's Stabat Mater, has been engaged for two more appearances with the same organization in February.

Katherine Evans Von Klenner presented several of her pupils in a WRNY radio concert recently. She is preparing an American program for the February meeting of the National Opera Club of which she is president.

Jeannette Vreeland begins a concert tour the middle of March that will include recital and orchestral appearances. Among the latter are four performances of the Bach St. Matthew Passion with the Detroit Symphony Orchestra. From the middle of April until the end of May the soprano will tour as soloist with the Minneapolis Symphony Orchestra, this being her second year to act in that capacity.

Claude Warford has returned from his Christmas vacation and resumed teaching until May, when he will sail for Europe to hold his third summer session in Paris. Associate teachers will again include Leroux of the Opera, Mme. Lamaroux, French diction, and Willard Sektberg, coach.

Reinold Werrenrath will have sung thirty-five concerts this season by the time the new year opens. The singer's season began early in the fall in Colorado Springs, and has included engagements from Boston, Mass., to Miami, Fla. 1928 will take Mr. Werrenrath again to Florida, to the west coast and into Canada. His New York recital will be held on March 25.

Genia Zielinska gave a program before the Rotary Club in Atlanta City a short time ago.

Liszniewska Plays for University Professors

At the invitation of Mr. and Mrs. Charles Phelps Taft of Cincinnati, Marguerite Melville Liszniewska gave an interesting hour of piano music recently in the ball room of the Hotel Gibson for the entertainment of university professors assembled in Cincinnati for their annual convention. The concert was enthusiastically acclaimed to be a fitting conclusion of such an auspicious occasion. Among the professors who attended were: Fairchild of Stanford University, Palo Alto, Cal.; Baur, of Yale; H. W. Tyler, Massachusetts Institute of Technology; E. H. Sturtevant, of Yale; Carl Blegen, Wm. T. Semple and Dr. Chandler, all of Cincinnati; Ralph van Deman-Magossin, of New York University, and Edward Capps, of Princeton and President of the Association.

Dr. John J. Levborg Speaks Over Radio

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The Technic of Conducting

By Eugene Goossens

"A true flair for conducting an orchestra and success in such conducting," said Mr. Goossens, "depend first and foremost on something that cannot be taught; an innate capacity to inspire players with personal thought and feeling, something that we call magnetism, assertion of personality—this is the essential to precede technic. It is not musicianship, which may be acquired, but personality, which can only be developed from natural endowment. I mention this quality first, for upon it is conditioned the result which a teacher of orchestral conducting may hope to achieve from any student."

"Great conductors, like Richter and Nikisch, under whose batons I played in early days, were not only superb musicians, but also brought to their work a personality not to be acquired through any teaching. And in passing let me say that the best school for future conductors that I know is continuous playing in orchestras conducted by men such as those I have named; experience derived from such contact is a schooling the classroom cannot ever wholly provide."

"I wish to state positively that I believe a perfect technic is an absolute essential to success in conducting—more an essential today than it ever has been. There was a time in England at least (where I know most of conditions) when sound musicianship alone was considered sufficient qualification for assuming the conductorship of an orchestra; when composers of standing and executants of music were given conductorships. It is not so now. Nor can it ever be again. Modern music demands of the conductor a technic so rigorously accurate that success in this 'metier' is inconceivable without it."

"I hold that the primary motive in teaching a class in orchestral conducting is to help students to acquire this technic. It is not interpretation or score-reading that I lay most stress upon, but rather on—well, let us say colloquially, mastery of the stick. No young, inexperienced musician, whatever be his scholastic acquirement and sensitive feeling for music, will face an orchestra for the first time without experiencing the tyranny of the stick. Until practice enables him to throw off this tyranny, until the stick which at first is likely to be as bulky in his thought as a flagpole, becomes a part of his mechanism, like his hands and fingers; until, like his members, that stick does its work under subconscious impulse, the inexperienced conductor will not easily and successfully conduct."

"Here we arrive on definite ground. Proper methods of holding the stick, complete muscular relaxation and a drill sufficient to make hand and arm muscles and muscular reflexes automatic constitute something that can be taught. The control of an automobile may serve as an illustration. When a sudden stop is required, there is no time to concentrate attention on the brake-lever and its handling; attention centers on stopping, and subconscious action achieves the stop. That is the condition that must be developed in handling the baton by a conductor who goes equipped for his work."

Homer Makes Brilliant Operatic Return

It was a memorable day in the Homer family and at the Metropolitan Opera House when Louise Homer recently made her brilliant return to the stage of that institution as Amneris in Aida after an absence of eight years. Throughout the eighteen years that Mme. Homer sang at the Metropolitan, she was a favorite artist with her public and a popular artist with her colleagues. Since her retirement from opera, the singer has been concertizing, both as a soloist and in recitals with her daughter, Louise Homer Stires. Recently Katherine Homer, another daughter, has been acting as her mother's accompanist.

Mme. Homer's six children occupied a box with their father, Sydney Homer, well-known composer, at the recent Aida presentation. Also numbered among the family gathering was Ernest Stires, Jr., husband of Louise, the daughter; and the wife of Sydney Homer, Jr. This performance marked the first time that twelve-year-old daughter, Joy Homer, had ever seen her mother upon an operatic stage, and the stately Egyptian Princess, Amneris, seemed a strange personage to her.

The New York press greeted the noted singer with its old-time enthusiasm. Samuel Chotzinoff eulogized the gala occasion in the World as follows: "Even the call boys at the Metropolitan could talk of little else. 'Louise Homer is back!' It trickled through the wilderness of back stage, through the staid boxes, even into the family circle where the gods of music always sit. 'Louise Homer is back!' ran the word, and everyone was glad to be there."

Olin Downes stated in the Times that "The singer was in astonishingly good voice. In matters of dramatic representation she has not ceased to develop. There was no vocal quibbling nor evasion. Tone was there, in good measure as the singer required it. The fourth act is the climax of this role. . . . It was carried through by Mme. Homer with unfailing certainty of effect, with an intensity of feeling which never lost dignity or noble pathos. At the end of the second act she was singled out for a demonstration by the audience."

Charles Pike Sawyer of the Evening Post wrote that "Every inch a queen was she. Every move, every gesture, every inflection of her voice was majestic. . . . It was a joy to welcome her back into her own. Her place has never been filled. Those years since her departure have made little impression upon the glorious voice or the glorious woman. This mistress of her art is still supreme in the world of contraltos."

Since her memorable portrayal of Amneris in Aida, Mme. Homer has made additional appearances at the Metropolitan, and with equal success.

Matthay Association Meets

The American Matthay Association, composed of the American pupils of Tobias Matthay, held its third annual

[The following interview, which has appeared in several dailies in the North and Middle West, is so full of interest and of important information that it is reprinted here in full.—The Editor.]

"There is more to this. Our orchestras today are made up of competent, experienced musicians, who are accustomed to obey the indications expressed by conductors through beats; an indecisive, inexpressive, erratic use of the 'stick' will not 'go' with good orchestras. This is particularly true when a fine performance is demanded of an orchestra in such works as Stravinsky's Sacre or Debussy's Iberia; the complexities of modern writing demand a beat that is an intelligible guide to the conductor's idea of how the music shall be played. Orchestras know very well when they are confronted by intelligent and intelligent direction."

"Then there is that matter of first importance—attack; many an orchestral attack has been ragged because of an indecisive beat. Richter once said that the hardest thing to do well is to start an orchestra; the next hardest, to stop it! The vast importance of the 'down-beat' is another thing to be insisted upon. Style, flexibility, relaxation—these are requisites. Without flexibility and relaxation (accompanied by rigid time-sense, of course), a man called upon to direct five or six operas or ballet performances in a week, or to conduct a series of nightly concerts over a period of ten weeks, as Sir Henry Wood does, would be a physical wreck. What flexibility means to a conductor can be imagined by studying the changes in time and rhythm of a modern score, and here comes the need, too, of that 'automatic' use of the stick of which I spoke; the beat must be an unconsciously mechanical means of expression."

"In my classes, I begin in quite a rudimentary way, to get at fundamentals; each member of the class is instructed in the technic of the stick and its handling; the beat of various rhythms becomes a matter of drill. In massed classes, the students are required to beat 'tempi' dictated by the instructor. Then follows score-reading, the music being played under the direction of the students in a four-hand or eight-hand piano version. Here the student finds an opportunity for the expression of his individual interpretation. Later, we make use of the student orchestra of the Eastman School for practical experience in conducting."

"A conductor must be more than a technician; he must be capable of getting the best from his players. The orchestra is a very sensitive and human machine, and the orchestral players of today are intelligent and highly skilled musicians, prepared for expert service. Antagonism of orchestras by conductors spells disaster; if the orchestra does not give the conductor what he wants at first, he must exercise all patience and skill at his command to obtain it. Often a little time spent in finding new ways of making himself understood secures what a conductor wants, and at the same time strengthens the co-operative attitude of his players."

"And so, with the proper natural endowment as a prerequisite, I hold that the technic required to equip an orchestral conductor is a vital feature of training, and in some degree similar to the technic required for a virtuoso instrumental performance. Moreover, I believe that a conductor, having the personality and the technic to enable him to secure a fine performance, has rightfully a status in music akin to that of the virtuoso."

convention at the Riverdale School of Music, New York City, on December 29, 30 and 31. The object of this association is to make better known the work of Tobias Matthay and to encourage friendly cooperation among his pupils. At this meeting Miss Goddard, of Swarthmore, Pa., a pupil of the president of the association, Bruce Simonds, was awarded a \$1,000 scholarship toward a year's study in London with Matthay. This award is given annually, the competition being confined to the pupils of members of the association to encourage better work. The judges were Harriet Brewer, Dr. Hamilton MacDougall of Wellesley College, and Ernest Zechiel. The customary "set" recital was given by Raymond Havens of Boston, a member of the association. A paper by Prof. Clarence Hamilton on "Fallacies in Piano-Technic" was read, and a review of Thomas Fielden's book, The Science of Pianoforte Technic, was given by Richard McLanahan; also, a lecture by Arthur Rice of Philadelphia on Style from the Standpoint of the Composer was continued from the previous meeting. The next meeting will be held at Wellesley College.

Hollywood Bowl Summer Concerts

The board of directors of the Hollywood Bowl Association has taken its first step in preparation of plans for the 1928 season of summer concerts. At a meeting just held, it appointed the music committee, an important group of prominent musicians of Los Angeles who advise and consult with the board of directors and the general manager of the association, Raymond Brite, about conductors, soloists, and the arrangements of its symphony programs. On the music committee for next summer are Abby De Avirett, one of the leading piano pedagogues of the city and a musician of broad experience both in Europe and America; Blanche Rogers Lott, pianist, member of the technical board of Pro-Musica and identified prominently with chamber music activities in Los Angeles; Frieda Peycke, well known composer-interpreter and teacher; Jay Plowe, conductor of the Hollywood Community Orchestra and member of the Los Angeles Philharmonic Orchestra, and Dane Rudhyar, composer, lecturer, and writer of national note. Mrs. Leiland Atherton Irish, general chairman of the Bowl Association, is member ex-officio of the music committee. On December 28 the first meeting of the group was held in the Bowl offices to determine the 1928 roster of conductors and soloists from the list of those interviewed by general manager Brite on his recent visit in New York.

Bachaus to Tour Italy

Wilhelm Bachaus, who spent an active Christmas season in Germany, returned to London for a few days to make (and perhaps break) some more records. His recent Victor Records are exceedingly popular there. From London he planned to go to Vienna en route for a tour in Italy. There is no rest for so popular an artist as he.

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CARMEN, JANUARY 8 (MATINEE)

CHICAGO.—The Auditorium was thronged from pit to dome when Carmen was repeated with a cast identical with the previous one, with the sole exception that Vanni-Marcoux was the Escamillo.

Personality goes a long way on the operatic stage as it does in real life. As Vanni-Marcoux made his appearance in the second act one heard a murmur go through the audience, and that wave of excitement grew throughout his memorable performance. We have seen many Escamillos, but the majority dress the part as Figaro in the Barber of Seville. Thus, most of the baritones that we have encountered in the Inn of Pastia in Seville were barbers and not toreadors. Vanni-Marcoux, who wears the suits of a real toreador, having secured his wardrobe from the widow of a famous Spanish bull-fighter, made a striking appearance in the three various costumes that he wore in the second, third and fourth acts.

If so much is here written regarding the manner in which Vanni-Marcoux was dressed, it is only set down as a matter of record that for once we had an Escamillo who looked like a Tореador and not like a wig-maker. A big personality, Vanni-Marcoux played the part as though he had not been born in Turin, but in Seville; every one of his gestures, even his walk and also his appearance was that of a Spaniard. He sang gloriously and his enunciation once more made at least one listener happy. His triumphal success was richly deserved.

Mary Garden is another opera singer who bubbles over with personality. When she is on the stage one feels her presence, as even in repose she has something to say. Garden's Carmen is not a novelty, but ever since she first essayed the role of the Gypsy girl she has at each performance brought out new ideas, conceived perhaps spontaneously on the stage, or studied at home, yet most effective and for that reason most interesting. Her popularity was attested by the buoyant plaudits of a delighted audience.

The best singing of the afternoon was delivered by Fernand Anseau, who counts Don Jose one of his best roles. Anseau has a voice of gold, which he handles with understanding and which charms the ear; one of the most brilliant moments of the afternoon was his rendition of the Flower Song. He shared equally in the esteem and favor of the public.

The other roles were well handled, especially that of Zuniga, as sung and acted by Edouard Coteuil.

Polacco, in good form, gave as fine a reading of the lovely Bizet score as the Auditorium has ever heard. A good performance that will make history in the annals of the Chicago Civic Opera!

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itself again at the first repetition of The Bat. The audience was most demonstrative, a proof that operettas when well presented appeal to opera-goers.

LOHENGRIN, JANUARY 10

A repetition of Lohengrin was given by the same singers heard recently in this Wagner opera.

FALSTAF, JANUARY 11

As it should be, Giacomo Rimini was the bright star of the performance of Verdi's Falstaff, in which the gifted baritone, in the title role, is found at his very best. It has been said that it was Toscanini who taught the part to Rimini. This may or may not be correct, but what is certain is that Rimini sings the role in true Verdi fashion and he acts it with Shakespearian tradition.

Associated in the success of the night might be mentioned Rosa Raisa, Edith Mason, Charles Hackett, Desire Defrere and Maria Claessens.

Polacco conducted the lovely and intricate score with enthusiasm and understanding.

SAPPHO, JANUARY 12

The late H. T. Finck, who thought so much of Jules Massenet as to devote a book to him under the title "Massenet and His Operas," wrote as follows regarding Sappho, "When a composer writes as many operas as Massenet has written—twenty-two in forty-three years—one can hardly expect him to be at his best in all of them. . . . Sappho is not one of Massenet's successes. In New York it was a complete failure. At its first production in Paris (Opera-Comique, November 27, 1897), it had a more favorable reception; yet the composer seems to have realized that his fate was dependent on the art and the popularity of the artist for whom he had written the opera—Emma Calve. . . . But even this fascinating artist could not give Sappho the vogue of some of the other Massenet operas."

At the New York premiere on November 17, 1909, the role of Sappho was sung by Mary Garden, and we have already quoted what Finck had to say regarding the failure of the opera at that time.

There is a rather vulgar American saying which states that blood cannot be gotten from a turnip; likewise, not even a Polacco could bring out good music from Massenet's opera. It is not there. A good tailor can patch an old suit, but it will never be a new one; a misfit suit will never hang as well on a man's back as one which has been well made in the first place, nor will a tailor ever make a suit of poor material look as well as one made up of good stuff. What is here said about a tailor can be said of a conductor. Polacco did wonders with the score. He went to his desk bent on infusing into the score his whole self and he directed as a master, bringing out with so much force the few pages of beauties contained in the score that those passages made those who do not understand music believe that Sappho was beautiful to listen to, instead of being one of the most commonplace operas ever perpetrated by a composer of the standing of the French composer, who to his contemporaries was known as "Mlle. Wagner."

The shortcomings of Sappho were dwelt upon by this writer when the work was first produced in Chicago several years ago; then the protagonists in the principal roles were Genevieve Vix and Charles Dalmores. Before that the Paris critic of this paper had voiced his opinion; likewise, one of our critics in New York had expressed his disapproval in similar terms.

The late Finck was probably poorly informed when he wrote that in Paris Sappho had a more favorable reception than in New York. We were very young when the work was sung for the first time in Paris by Calve and Leprestre and we can here vouch that the reception accorded the work and its interpreters was cooler than that at the Auditorium on January 12, 1928.

MARY GARDEN

Comparison is odious, but as a good and reliable reporter we must state that Garden's Sappho is far superior to both Calve's and Vix'. Those two women relied solely on their voices to put the part over, and in so doing they were wrong, as there is little to be sung in the role, but a great deal to be acted.

Mary Garden's years on the lyric stage are counted, but in all probability her art will continue to be exploited, and the best field would then be on the so-called legitimate stage. She is the Sappho par excellence. She looks older as Fanny Legrand than Fernand Anseau as Jean and this is as it should be, as in the book Jean is a young student, while Fanny has had a long and notorious past when she first meets her last and only true love. The audience reacted to her as a man and she scored one of the biggest hits in her American career. We are emotionalists, after all, since we can be swayed by the drama when listening to grand opera, which, on this occasion, had nothing grand to recommend it except its plot, its interpreters and the conductor.

FERNAND ANSEAU

The role of Jean is one of the heaviest in a tenor's repertory. Its tessitura, lying solely in the upper region, it would prove disastrous to many a tenor, but Fernand Anseau sang the difficult and ungrateful music gloriously and won a great success. We had also heard Leprestre and Dalmores as Jean and had concluded that the part contained no musical oases, yet Anseau proved to the contrary and we discovered here and there passages which caught the fancy of the audience, which manifested its pleasure by buoyant applause.

LUCILLE MEUSEL

We do not recollect former Irenes in this opera, as Lucille Meusel made the part so important that she alone is, in our mind, the Irene dreamed by Massenet and the librettists. Her Irene stamps this American girl a singer of the first order and an actress whose conception of the part left nothing to be desired. Miss Meusel is very young, thus she has no trouble in representing an ingenue; and her good

behavior made a salient contrast with the appearance of Garden as Fanny. Miss Meusel sang her aria so well that at its conclusion she completely stopped the performance. She made a big hit.

BALANCE OF CAST

In smaller roles, Maria Claessens, Desire Defrere, Edouard Coteuil, Jose Mojica and Antonio Nicholich were excellent. It does not seem amiss to write here a word of praise regarding the staging of the opera by Stage Director Desire Defrere. Gorgeous is the only adjective that can be used, and the management can well be proud of the results. The eye was delighted if the ear suffered.

TOSCA, JANUARY 13

The Civic Concert Service, Inc., an organization headed by Dema Harshbarger as president and Ward A. French as vice president, gave the delegates at its annual Chicago convention many enjoyments during their three days stay. None surpassed that of the excellent performance of Tosca at the Auditorium with Claudio Muzio, Charles Hackett and Vanni Marcoux in the leads. The delegates were most enthusiastic in their praise of each artist and showed their appreciation by fetting them throughout the opera, which was followed by a ballet and a reception on the stage.

TANNHAUSER, JANUARY 14 (MATINEE)

Tannhauser was repeated with the excellent cast heard previously throughout the season.

IL TROVATORE, JANUARY 14 (EVENING)

Trovatore auspiciously concluded the week with Claudia Muzio, Kathryn Meisle, Charles Marshall and Giovanni Polese scheduled in the principal roles under Henry G. Weber's leadership. RENE DEVRIES.

Anita Rio Heard Under Molinari's Baton

Following is the program which Anita Rio, soprano and vocal teacher of New York, gave when she appeared as soloist with the Augeste Orchestra of Rome, Bernardino



Sketch by Eugene Higgins

ANITA RIO

Molinari, conductor: Non mi dir from Mozart's Don Giovanni and Conzone Voi che sapete from the same composer's Le Nozze di Figaro; Voci del vento and Piccola fonte, Angeli; In der Fremde, Taubert, and Charmant papillon, Campa; Recitativo ed aria di Lia from Debussy's L'enfant Prodigue and O luce di quest'anima from Donizetti's Linda di Chamounix. Mme. Rio was so well received at this concert that as a result she was engaged to sing at the Costanzi Opera House of Rome.

New Yorkers had an opportunity to hear Molinari conduct the Philharmonic Orchestra at the Metropolitan Opera House on January 17. He will conduct the same orchestra at Carnegie Hall this evening, January 19, and tomorrow afternoon.

N. A. of O. Recital

The executive committee of the National Association of Organists calls attention to an unusual concert, to which all are cordially invited, Monday evening, January 23, at St. Thomas' Episcopal Church, Fifth avenue and 53d street, New York. The large vested choir, with boy soloists, will appear, the following American composers also playing their own works: T. F. H. Candlyn (Albany), Edwin Shippen Barnes (Philadelphia), Dr. Noble, Ernest Douglas (St. Louis). Ernest White will play for Mr. Douglas.

Students' Recital at Institute of Musical Art

On January 7 the following Bach program was given by students at the Institute of Musical Art: Chromatic Fantasia and Fugue, Catherine Carver; Concerto in D minor for two violins, Milton Feher and Abram Taffel; aria, Hört doch! der sanften Flöten Chor, for soprano with three flutes obligato, Helen Wills, Carmine Coppola, Paul Siebeneichen and Robert Bolles; Concerto in D minor, Grace Rabinowitz; Passacaglia for organ, Regina Holmen.



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Dr. Carl's Views on Church Music

On the afternoon and evening of January 10 a conference was held in the Brick Church under the auspices of the Presbyterian Assembly to discuss the use of music in church. The afternoon program was presided over by Rev. William Chalmers Covert, general secretary of the Board of Christian Education. The subjects discussed were as follows: The use of hymns in worship; problems in music and worship; materials and methods now in use; training ministers and laymen for leadership in worship and music; how to arouse the interest of our congregations and increase their share in worship and music; how can we add to the effectiveness of the choir.

Dr. William C. Carl, organist of the First Presbyterian Church and founder and director of the Guilford Organ School, besides making a committee report and taking part in the general discussion, read a paper on The Facilities for the Preparation of Organists, in which he outlined the result of his long experience as a practical church organist and choir director and as the head of a great school of organ playing and choir directing. From what Dr. Carl said, it is

evident that a church organist not only needs musicianship and technical facility in the ordinary sense of the word, but also knowledge of many things which become necessary in active church work. It was made evident that the organist and choir master in Protestant churches must be truly an assistant to the minister. The old idea that the organist merely comes for a few hours to play the organ, with perhaps a brief rehearsal of the choir before the morning service, is breaking down and disappearing before the exigencies of modern church development. Dr. Carl not only urged that competent musicians be engaged for the position, but also that their work be sufficiently remunerated to make it possible for them to give their entire time to the church work. The paper was vigorously applauded.

Minneapolis Host to M. T. N. A.

SYRACUSE, N. Y.—The Music Teachers' National Association held its fifty-first annual meeting in Minneapolis, with H. L. Butler, of Syracuse University, as president. Although Minneapolis was an out of the way city for the great majority of the members, this meeting proved to be

the largest in attendance of recent years. Over 450 were registered.

The three-day program had been prepared with great care. The result was an unusually successful meeting. Exceptionally fine papers were given by Philip G. Clapp, Howard Hanson, Henry Bellows, D. A. Clippinger, Alan Spencer, George Dickinson, William Arms Fisher, Henry Purmort Eames, Jacob Kwalwasser, and Henri Verbruggen. At the annual banquet, Dr. Lotus D. Coffman, president of the Minneapolis State University, gave an exceptionally fine address on The Antidotes of Industrialism. The local committee, headed by Carlyle Scott and William McPhail, arranged for three complimentary concerts to the members of the Association. The Verbruggen String Quartet played at the Hotel Radisson. The Minneapolis Orchestra gave a concert at the Lyceum Theatre, and the St. Olaf Choir appeared at the University Auditorium. H. L. B.

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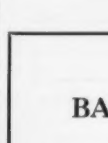
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Foreign News in Brief

(Continued from page 9)

home, next summer. Respighi himself will teach classes in composition, and his wife, Elsa Respighi, will be in charge of the vocal classes. Ernesto Consolo will be in charge of the piano department, Arturo Bonucci will give cello lessons and Ada Sassoli will teach the harp. Aldo Oberdorfer will give special lessons in Italian. S.

TRIUMPH FOR GRAZIANO MUCCI

ROME.—The successful autumn season at the Teatro Adriano ended brilliantly on December 18 with a performance of Carmen, conducted by Graziano Mucci with thrilling effect. The maestro was the recipient of numerous beautiful presents and had innumerable recalls. D. P.

AMERICAN BASS TO CREATE NEW ROLE

ROME.—The young American basso, Maurizio Shaprio, who sang the part of Padre Guardiano in La Forza del Destino with success, has been engaged to create one of the parts in the new opera, La Castellana, by Maestro S. Quin-tieri, to be given shortly at the Duse Theater in Bologna. D. P.

AMERICAN SOPRANO GIVES SUCCESSFUL ROME RECITAL

ROME.—Lucia Chagnon, an American soprano, gave a highly successful recital here early in December. D. P.

ENGLISH MUSIC LITTLE KNOWN IN HOLLAND

THE HAGUE.—So great is the ignorance of otherwise intelligent Dutchmen on the subject of Anglo-Saxon music that a couple of concerts by the International String Quartet, one devoted to works by Purcell and modern British composers and the other to classical numbers with a sprinkling of modern British works, while arousing considerable interest, brought forth a number of curious statements. One was that it was impossible for Purcell's Fantasies for Strings

to have been written by an Englishman, besides, whoever heard of Purcell writing in four parts! On the whole, however, the choice of works was heartily approved. At the second concert the Quartet was joined by Elly Ney, who, in numerous concerts and recitals, is renewing the magnificent reputation she enjoys here before leaving for America. H. A.

DELIUS OPERA PERFORMED IN WIESBADEN

WIESBADEN.—The State Theater here has produced Frederick Delius' opera, The Village Romeo and Juliet with success. Dr. Ernst Zulauf, formerly of the Cassel Opera, conducted this fine work, Dr. Schuler staged it and G. T. Buchholz made the scenic decorations. Delius' Mass of Life has also been performed here by the Caecilia and Rühl choral societies under the leadership of Klaus Nettsträter. H. LISMANN

BEECHAM SEASON ASSURED

LONDON.—Money for Sir Thomas Beecham's opera scheme has been coming in steadily, and it is now certain that London will have an opera season next year. M. S.

DATES OF NETHER-RHENISH FESTIVAL

COLOGNE.—The ninety-seventh Nether-Rhenish Music Festival will be held in Cologne next summer, from June 9 to June 13. The program is not yet settled. E. T.

Matzenauer Advocates More Thorough Training

"There is lovely voice material in America, but American boys and girls are not willing to consecrate themselves to their art," believes Margaret Matzenauer, of the Metropolitan Opera Company, who is a member of the Advisory Council of the Brooklyn Music School Settlement. This Settlement is planning to establish a Little Theater Opera Company in its own Little Theater, in a movement to bridge the gap between the school and the professional stage, and to assist the younger singer in gaining operatic experience. The Little Theater Opera Company is the forerunner of a movement that should take place throughout the country, Mme. Matzenauer believes, if the cycle of musical culture in America is to be completed.

According to the noted contralto, young American singers approach their art as though it were just one thing among the many things of life. "Perhaps," she admits, "this would not be true if they could make the transition from their schooling to their professional debut an unbroken one, as the young singers in Europe are able to do. America, at present, cannot give them a place in which to perfect themselves and in which to learn the routine of opera. Usually, to finish their training and to get the essential experience, young Americans must go through a course in the small opera houses of Europe."

Mme. Matzenauer believes that Americans can create something here in their own country that will spare the young singer this necessity of going abroad. The first step, she states, is the movement of music school settlements throughout the country, in which music is being brought to far greater numbers of students. The next step is relative to the repertory departments in these schools, which are places for demonstration work and for the production of operas in the little theater fashion and the opera comique style.

Mme. Matzenauer, herself, is the product of the smaller civic opera houses with which the German cities are so richly endowed. She made her debut at the age of twenty as Fack in Oberon at the opera in Strasbourg, Alsace. Her musical education, as such, began at the age of six when she began the study of the piano. Both her father and mother were musicians, the latter being an opera singer, and the former a conductor of orchestras in opera houses in Germany and Hungary.

During the first year of her operatic endeavors, Mme. Matzenauer sang more than fourteen contralto roles. Over

there, the singer stated, they say to an artist "swim or drown." And Mme. Matzenauer swam, for she was prepared to swim in all of these important roles, not only musically, but also with stage technic, having been coached in dramatic art for six years prior to her debut. Mme. Matzenauer feels that the young American does not realize the necessity of thorough training in all branches of stage technic, but comes to his debut in need of an enormous amount of study in routine.

Berenice Viole Tells of Christmas Abroad

"One of the chief charms of Paris for Americans," says Berenice Viole, is the fact that everything is so delightfully different from the things to which we are accustomed, and yet probably the reason that most Americans love Berlin so much is just because we find so many things there just like our own.

"It seemed odd to me to find that the French celebrate New Year's Day more as we do Christmas—that is, it is the eagerly awaited day when all the grown-ups exchange their gifts, while Christmas is quietly celebrated if there are children in the family. On Christmas Eve, just as we do on New Year's Eve, many people are giving or attending big parties which last well into the morning. Everyone else attends the midnight services in the churches, which are so crowded that, in the larger ones, one must have a ticket of admittance to get in at all. I shall never forget the magnificent and impressive music which I heard in one of the large churches on that occasion.

"A German Christmas is much like an American one except that one sees far more and much prettier Christmas trees everywhere. Germany abounds in pine trees, so the problem of lovely green trees is not so difficult as in other countries, and the Germans say that it is they who have spread that custom throughout the world. They place their trees on a table (generally reaching the ceiling) and trim them only in white and silver. The effect is lovely. They also use mistletoe for decoration but do not seem to know our custom of being kissed under it."

Dal Monte Endorsed by Melba

Although many operatic singers now and then discover talent it is seldom that a member of the profession endorses a colleague. While appearing at His Majesty's Theater in Melbourne, Australia, Toti Dal Monte, well known coloratura, received a letter from Mme. Melba written in French, but translated here for the benefit of the readers of the Musical Courier:

"Carissima Toti: "You were exquisite last night and you sang divinely. You are a great artist and I know that you have ahead of you a wonderful career, and I hope so from the bottom of my heart. I kiss you most affectionately. (Signed) Nellie Melba."

Since that letter was written, Toti Dal Monte has lived up to her reputation, singing in all the principal theaters of the world. Mme. Dal Monte has just closed a brilliant season with the Chicago Civic Opera, an organization with which she has already been re-engaged for next season. Now she goes to Italy to sing her repertory at La Scala in Milan, under the direction of Arturo Toscanini. From there she will return to Australia in April, appearing both in Melbourne and Sydney in her principal roles.

National Opera Club Revel

The National Opera Club of America, Inc., Baroness Katharine Evans von Klenner, founder-president, holds its annual Leap Year Revel, tonight, January 19, at the Waldorf-Astoria Hotel, offering a unique program. Carl Fiqué will speak, and special guests of the evening will be members of the American Opera Company, Vladimir Rosing, director. Among the company is Mignon Spence, also a National Opera Club member, who makes her New York debut in The Marriage of Figaro, on January 20.

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MUSICAL COURIER



JOSEPHINE STOLTZE.

dramatic soprano, who has been well received in concert and in her appearances over the radio. Recently she sang in Pittsburgh at an Ampico concert to the accompaniment of Stuart Ross (Rosa Ponselle's accompanist) and at a Duo Art lecture recital given by Phillip Gordon. Miss Stoltze is an artist-pupil of E. A. Haesener, well known musician of Pittsburgh. (Photo by Skinner Studio)



ESTHER DALE,

soprano, whose brilliant voice and artistic singing marked her as one of the outstanding artists at the recent Roosevelt recital in New York. These series of concerts are presented by the Management of Beckhard & Macfarland.



CLARA MAYSELES,

soprano, who gave a recital in the ballroom of the Hotel Bethlehem, Philadelphia, in which she was assisted by the Philadelphia Trio, composed of Sacha Jacobinoff, violinist; Emil Folgman, cellist, and Josef Wissow, pianist. Mrs. Mayseles' program included the Suicidio aria from Puccini's La Gioconda, Massenet's Air de Salome from Herodiade, Duparc's Chanson Triste, Scarlatti's Gia il Sole dal Gange, and additional works. The singer, who is an artist-pupil of Giuseppe Boghetti, of New York and Philadelphia, is a soloist at the Jewish Community Center. (Photo by Kubey-Rembrandt Studios)



MRS. ELDRIDGE R. JOHNSON,

honorary president of the Pennsylvania Grand Opera Company. Mrs. Johnson, who is the wife of the former president of the Victor Talking Machine Company, recently made a large gift of money to the opera company, so that it might become "one of the leading operatic organizations of America." (Photo by Vanity Fair Studio.)



EARL TRUXELL,

pianist, will appear on January 21 at the Athletic Club, Pittsburgh, in a program of numbers by Schumann, Chopin, Liszt, Scott and Rachmaninoff. (Photo by Trinity Court Studio.)



MARGARET MacDOWELL CODDINGTON,

pianist-accompanist, who is in charge of the Lansdowne, Pa., branch of the Leefson Conservatory. Miss Coddington also is Philadelphia representative of the MUSICAL COURIER.



RHYS MORGAN,

Welsh tenor, who gives a recital of songs every Wednesday evening over station WABC and has won a host of new friends through his broadcasting, as his voluminous "fan" mail testifies. Mr. Morgan has been featuring favorite American ballads on his programs, such as Arthur Penn's At Moonrise, Vanderpool's Can It Be Love, and Victor Herbert's Ah! Sweet Mystery of Life.



COENRAAD V. BOS,

accompanist and coach, who will be in New York until March 1. In a recent article in the Berliner Tageblatt, in which a summary was given of the accomplishments of various artists, one is informed that "The small-statured Dutchman, Coenraad V. Bos, developed into a world renowned accompanist who has toured the world in company with the greatest stars of song. Wullner and Julia Culp were never without him. He earned ample recognition, both artistic and pecuniary, during the course of song recitals, and at their finish he was acclaimed as a worthy partner of the artists he accompanied."

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Weekly Review OF THE World's Music



G. Maillard Ketzler photo

George Liebling

who will be soloist with the Boston Symphony Orchestra on February 20, and gives his New York Recital on February 26.

